

# FILM FUN

And The Magazine of Fun. Judge's  
Library and Sis Hopkins' Own Book Combined

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*Telegraph, write or bring us reports of German activities in  
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Film Fun—11-17

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## You Need Your Country





### THE THREE FATES

Of olden days wouldn't stack up so very large next to these three. J. Stuart Blackton, Thomas H. Ince and David Wark Griffith, who got into the motion picture game while it was in its infancy and helped to mold it into what it is to-day—the fifth largest industry in the United States.



# Film Fun

## EDITORIALS

### Be a War Santa Claus

**H**ERE'S *your* chance to help make Christmas for our boys in France—we know you want to.

Hitherto the belief has prevailed that the loneliest folks on earth at Christmastime have been the players. Homeless, most of them, "living in a trunk" the whole year round—and a traveling trunk, at that. The few who had homes claimed they were worse off than the rest, because, being condemned to wander, they could not foregather with their own round the festive board under their rightful roof-tree. You may have heard some of them tell how desolate it was. Or perhaps you have laughed at their stories of devices resorted to for cheating Old Man Gloom out of his prey. They have a gift, these make-believe people, of searching out the cheerful viewpoint from which to contemplate these lonesome holidays, after they are over. While they are happening, there is nothing very joyful about them.

But this year a lonelier lot must make what shift they can for Christmas good cheer—our own soldier boys, "somewhere in France"; and *Judge*, to help out, has planned a trench Christmas—a good-will package that will contain "smokes" and "sweets" and as many of the little conveniences as can be crammed into these "Comfort Kits," which are a real marvel in the number of necessities they contain in space so limited as to be a delight to the transportation managers. Unpacking them is likely to be as much pleasure to the boys over there as the surprises in their Christmas stockings long ago. Not so very long ago, at that, for some of the first draft aren't much past twenty-one, and for some of them it may be "Curtain" before another Christmas comes.

Film folks have been more than generous in their contributions to the cause. They haven't waited for Opportunity to knock; they have gone out to meet and welcome it every time. We could wreath this page with pictures, postage-stamp size, of those we know about who have given liberally of time, thought, money and toil in promoting the Liberty Loans, in aid of recruiting, in benefit performances of every sort and in private charities, not to mention the many of their number actually in the service. We're proud to know them.

This is just one more chance to go on with the good work. Every dollar you can spare buys two kits—for two boys. And just now is the best possible time to make remittance—one dollar, two dollars, five dollars or ten or whatever you can contribute.

This trench Christmas plan is conducted with the active co-operation of the American Defense Society, composed of some of America's foremost citizens, including Colonel Roosevelt, Dr. David Jayne Hill, Robert Bacon and Perry Belmont, vice-president of the Navy League. The cost of

packing, shipping and distributing has already been donated. The fifty cents of each contributor will be used for the purchase of the kit, with no expense, no commission and no profit to anyone. Contents include medicated talcum powder, chewing gum, lime drops, matches, cigarettes, tobacco, playing cards, pencil, stationery and the like. And in each package, if you so desire, you can have inclosed a personal card. Each package will contain a postal addressed to the donor, so that the recipient may send his thanks direct to the one who helped to make his holiday happier.

Checks should be made payable to Judge's Trench Christmas Fund, and addressed to "Leslie-Judge Company 225 Fifth Avenue, New York City."

Put some "pep" in the action. Now go!

### El Dorado

**T**HE SAME spirit which moved the Argonauts back in the forty-nines animates many an adventurer into the motion picture game to-day.

And the tales which tempted many a staid and sober citizen to join the gold rush were not much more highly colored than the things they tell nowadays about fortunes to be made in pictures. Moreover, as in the bygone time, there are mighty men of the profession whose millions, or near-millions, have been acquired as quickly and often in as spectacular a way as were the fortunes from the Comstock lode.

But, as it also frequently happened in the long ago, the bonanza kings are conspicuous against a background of bonanza failures. It was estimated that for every dollar of gold that came out of the mines, twenty dollars, at least, went into them; and between those times and these the difference is only in degree, not in kind.

Probably every dollar gained in pictures represents at least a hundred dollars' outlay. There is money in the enterprise, which is growing rapidly in importance—a filmed course of study for use in common schools is a recent project of interest—but investment should be made with caution and good judgment.

The glamour of the Cooper-Hewitt must be withstood by the man who would make a worth-while clean-up in the pictures.

### They Turn to the Right

**T**HE INSTANCES are very rare where crime has been inspired by motion pictures, and the great good which accrues is coming to be recognized. Educational films are gaining popular favor, and the day is not far distant when a complete course of study can be followed in films. Let us bespeak for it fair consideration. The Gary system has had more opposition than it ought to have met with.



# Let the Women Fight!

Many a Woman Has Brought Down a Man, So Why Couldn't She Bring Down the Kaiser?

By OLIVE THOMAS



RIANGLE

"Myself—and one of my dependents."

THE CONSCRIPTION business may be fair, but why send all the good-looking boys and leave the girls at home? Most women would rather be shot than be old maids. Why not give them a chance—equal chances with the men, I mean? This thought occurred to me—I mean the thought about

being an old maid—while I was recruiting men in Los Angeles several months ago. Right then and there I decided I was an impostor to be shouting about patriotism and doing nothing myself. So up I fox-trotted to the recruiting man and said:

"Hey, Cap! I'm of age, a voter and a fighter, so why not let me in on the European merry-merry?"

He roared. The men around him roared.

"Boys, this levity is not in harmony with the uniforms you wear and the bloody business you are getting into. I may be a fluff, but give me a half hour with Mr. Bill Hohenzollern, and he wouldn't have enough mustache left to wad a toothbrush. I can box, I've studied jiu-jitsu, I've danced with a sprained ankle, and I've traveled for miles with no other baggage than a vanity case and a box of chocolates. Do I qualify, boys?"

"You do!" they chorused, and they let me enlist. Of course, I was never called. It was the old story of discrimination against women. I saw the recruiting officer not long ago and asked him why I was not summoned. He giggled like a schoolgirl and said he heard that the government had been looking all over for a guy named Thomas Olive; evidently I had transposed my name. Ridiculous! I may not know much about the position of a gun, but at least I know the order of my own name.

"No taxation without representation" is about all I remember of school history. That, and "I regret I have but one life to give for my country." Well, we've got the rep. now; why shouldn't we give up the taxes and the lives?

Oh, I know mother didn't raise her girl to be a soldier, but neither did she bring up her boy for that purpose. The Kaiser has upset the plans of all the mothers of the world, so why shouldn't we upset his? Many a woman has brought down her man, so why couldn't she bring down the Kaiser? I've yet to see the German that could outwit a Yankee girl. It can't be did, Hans, it can't be did!

Now that I've submitted my big scheme for overcoming the submarine peril and saving the world for democracy, I suppose a lot of the supercilious boys will say, "List to the fighting fillum freak! She couldn't fight a teddy bear!" They would never say it to my face, though. I know lots of women that are wonderful fighters in their own sphere—the home. Then there are such girls as Joan of Arc, Sylvia Pankhurst, Carrie Nation and others whose names I couldn't mention without severing friendly relations.

I admit a girl couldn't stand the tramping as well as the men. She ought to be in the conveyance sections—cavalry or aviation. I think women will make better fliers than men. I know I would, and one of my friends agreed,



TRIANGLE

"In the signal corps a sub-deb may become a sub-chaser."



"No wonder he smiles! Behold the decoration at his bosom!"



"Loading up on powder, ready to meet the enemy face to face."



"I prefer bayonets to knitting needles."





TRIANGLE

INCE PHOTO

"I think women would be best in the cavalry or aviation corps."

saying that right now I could go up in the air without being provoked or propelled.

Some people insist that women are too frail to stand the nervous wrack of fire, shot and shell. They said that we couldn't stand the exertion of dropping a ballot into the box, but out here in California, where girls talk about revenue bills just like milliner bills, I haven't noticed any dropping at the polls. Take us picture actresses; we have to work all day, sometimes far into the night, performing all sorts of stunts. We might just as well be chasing German boys back to Berlin or loading up on powder ready to meet the enemy face to face. As it is, we do our "bits" by knitting crazy scarfs, or raising radishes in a flower basket, or saving catsup corks for life preservers. I like thrill and action. I prefer popping shells to popping corn, bayo-

nets to knitting needles. And I haven't any dependents—except two Chinese poodles.

As for wearing the uniform, it would be just as ladylike as the things we now don. All the fashions are military, anyway. I heard a militia boy say the other day that he saluted his own grandmother on the street, thinking she was a colonel!

Quite seriously, though, you know a number of women have banded together in different sections of the country, for the purpose of training. Even if they never go to the trenches, the experience will be ripping. It corresponds to the daily work of the studio, inasmuch as it is out of doors, requires punctuality, a great deal of physical exercise and strict adherence to the rules of the simple life. During the filming of my last play, I had to get up at five bells in the morning. Fancy that, Hedda! Instead of picking at a grape fruit and sipping a dainty cup of coffee, I encored slices of toast, ham and eggs and regular soldiers' rations. I could have eaten black bread and corn husks.

That is what outdoor life, regular hours and physical exercise does for a person. That is why I think military training is not only practical but advisable for women.

## "Props" Soliloquizes

Waitaminute cantcha!  
I'm a comin'!  
Darn it!  
Everybody wunts me at once!  
When I die  
I'll bet they'll  
Make me prop man  
To the Devil.  
But say,  
I drather festoon firebrands  
And live coals  
Around Hades than  
To work fer one uv these  
Rock topped directors!  
Say  
That guy don't know enuf  
To put butter on  
His wheat cakes!  
Yisterday he wanted  
A Ford  
In a Spanish-American war scene!  
What!  
It'd looked like a  
Shoe Horn  
At Belshazzar's Feast  
What!  
Say I'm gittendamtired  
Bein' horsed around by a lotta  
Apple Knockers.  
I'm a comin'!  
Cantchawaitaminute!  
I bet if that guy  
Was in my place  
He'd be lookin' fer a job  
Groomin' goats,  
In ten minutes!  
Aw, shut up,  
I'm a comin'.



TRIANGLE

"I enlisted in the California coast artillery, but they wouldn't call me."



# The Seven Ages of Curls



PARALTA

## BESSIE BARRISCALE

The experienced actress. "When in doubt, try curls," is her constant advice to aspiring young things.



AMERICAN

## RUTH EVERDALE

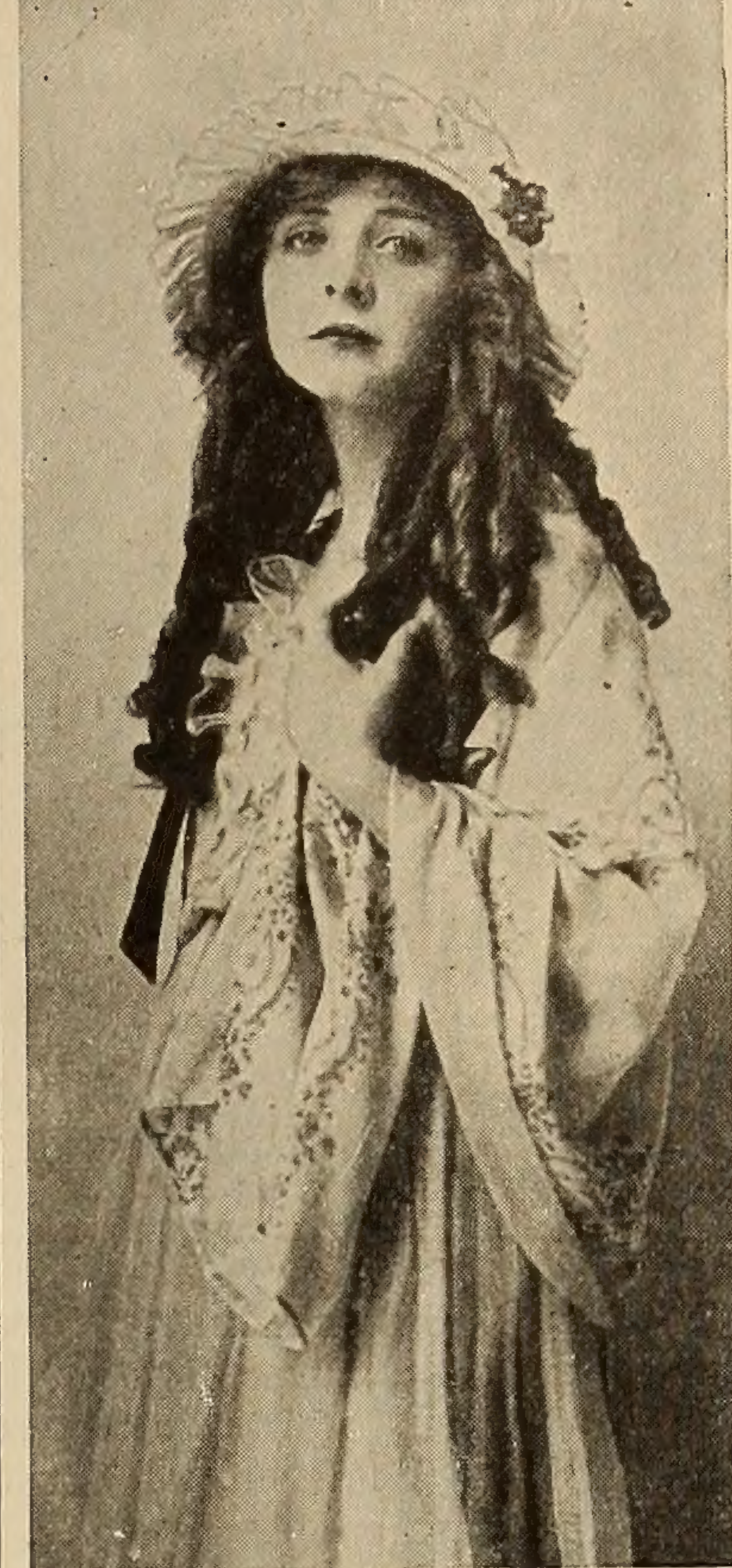
The kiddie. She is wise who cultivates her curls early. She cannot attain prominence without them.



ARTCRAFT

## MARY PICKFORD

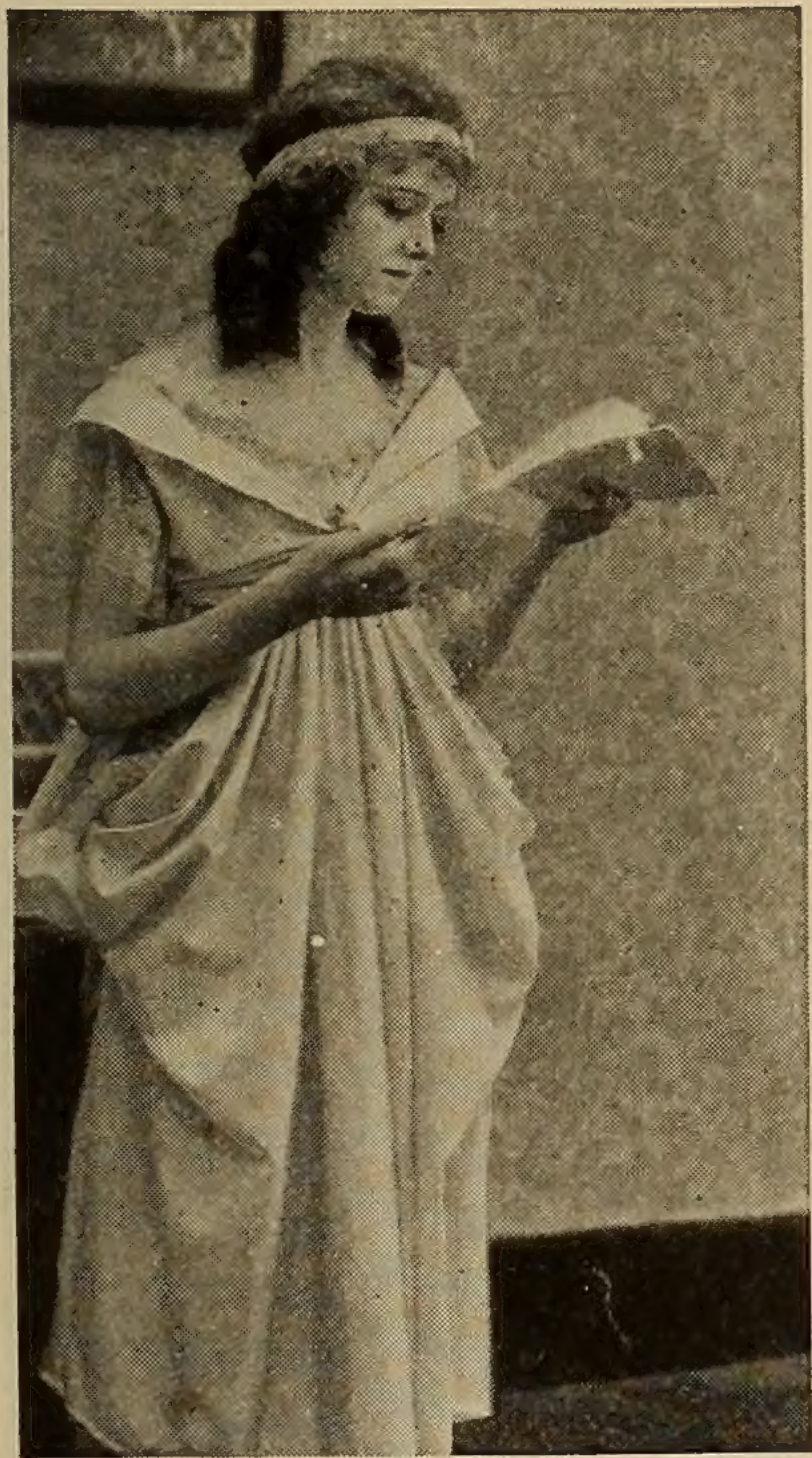
The originator. It's easier to start things than to finish 'em, and she sadly visualizes an endless procession of sincere flatterers—imitators.



TRIANGLE-INCE

## ENID BENNETT

The sweet young star. Through five reels she grows to womanhood, suffers and marries, all with the indispensable curl.



PARAMOUNT

## VIVIAN MARTIN

The ingenue—whose special job it is to shake her curls roguishly in the hero's face.



TRIANGLE

## JUANITA HANSON

The lead. In between reels she can pose for "Her-per-line grew this, and—" advertisements.



AMERICAN-MUTUAL

## MARY MILES MINTER

Miss Sweet Sixteen—one of our best known stars. Behold the curls!



# New Pictures That Will Probably



ARTCRAFT

William S. Hart's first appearance in Artcraft pictures is in "The Narrow Trail," written by the star himself. "The Narrow Trail" presents Hart as Ice Harding, an outlaw of the plains. A romance between Ice and the daughter of a divekeeper of the Barbary Coast forms the basis of the story. Hart's horse, Fritz, appears for the last time on the screen in this picture. In one scene Fritz narrowly escaped death, whereupon Hart decided to retire his horse, of whom he is very fond.



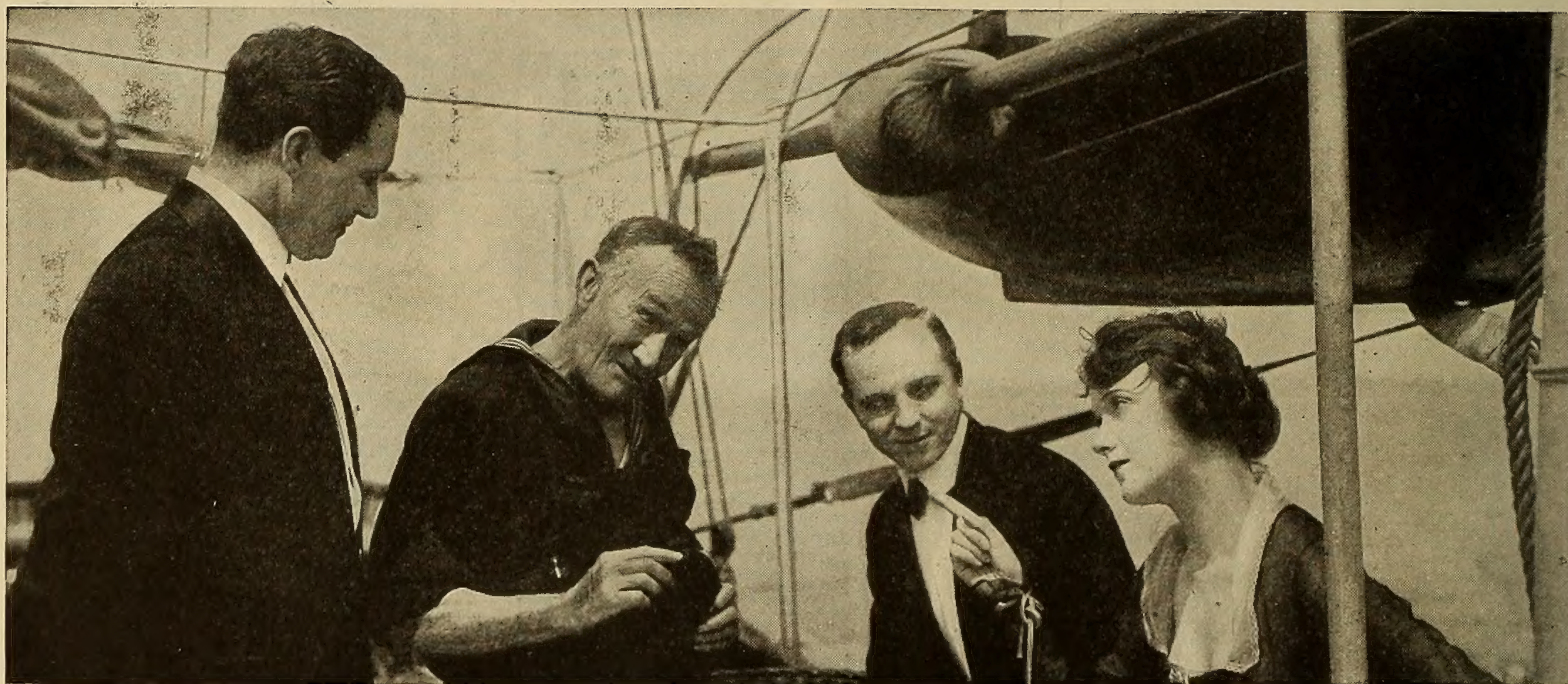
METRO

Emmy Wehlen, in "The Outsider," by Louis Joseph Vance, is a shopgirl who tires of poverty and decides to become an adventuress. Aided by chance—and a rainstorm—she obtains her wish, as well as a wealthy husband (Herbert Heyes).



EMPIRE MUTUAL

Ann Murdock, as the little French heroine in "The Beautiful Adventure," runs away with the man she loves on the morning set for her wedding to the man of her parents' choice, fleeing to her grandmother's home in the country. Grandmother naturally accepts them as bride and groom, and being the old-fashioned type of grand dame, she cannot sympathize with modern ways. Thus begins the beautiful adventure. David Powell supports Miss Murdock in the role of Andre.

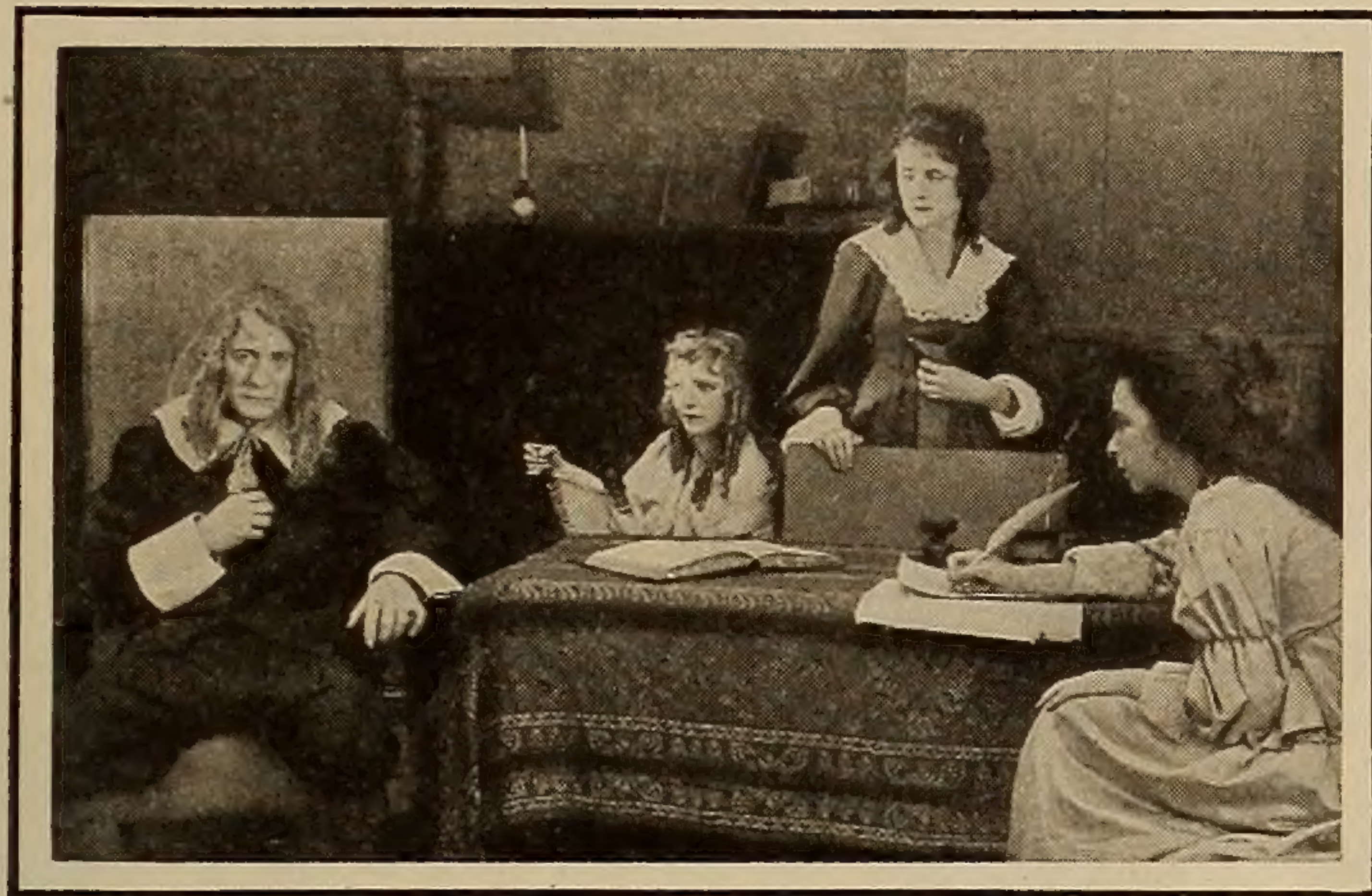


SELZNICK

A scene from "Scandal," by Cosmo Hamilton—the first of the eight pictures in which Constance Talmadge is to star during the coming year. "The worst spoiled girl in America," and how she is brought to a realization of the true values of life—that is the story.



# Be Shown in Trench Theatres



A screen copy of the painting, "Milton Dictating 'Paradise Lost' to His Daughters," in "Conscience." Gladys Brockwell plays Ruth Somers, to whom Conscience comes on the eve of her marriage.



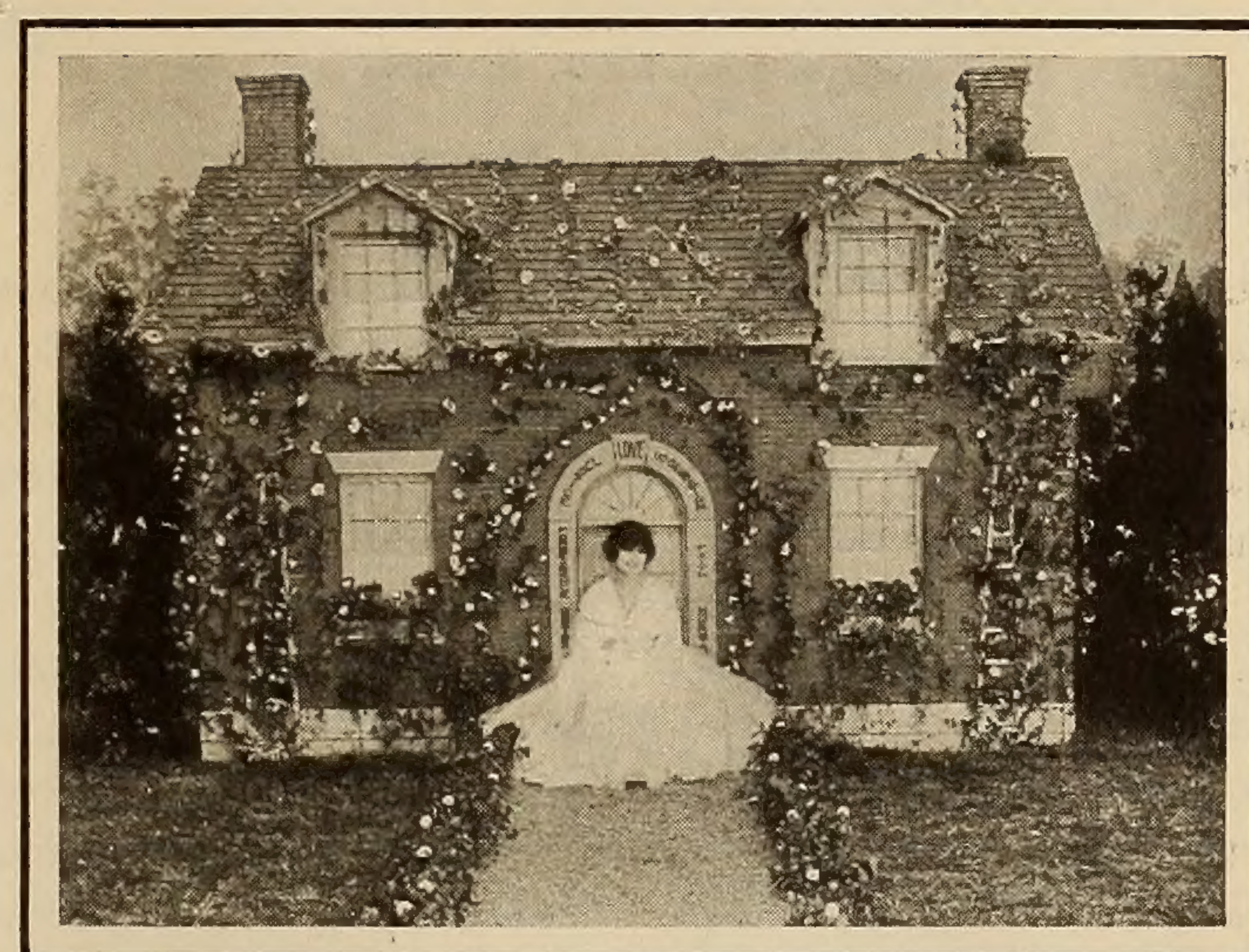
PATHE

Antonio Moreno, in the "Angel Factory," plays a wealthy young man who conducts a settlement house. Helene Chadwick is the girl of the slums, whom he uplifts and afterwards learns to love.



EMPIRE-MUTUAL

Julia Sanderson makes her initial appearance on the screen in "The Runaway," as Alice Avery, the orphaned daughter of an artistic mother and father. Norman Trevor, is Danforth, her artistic lover.



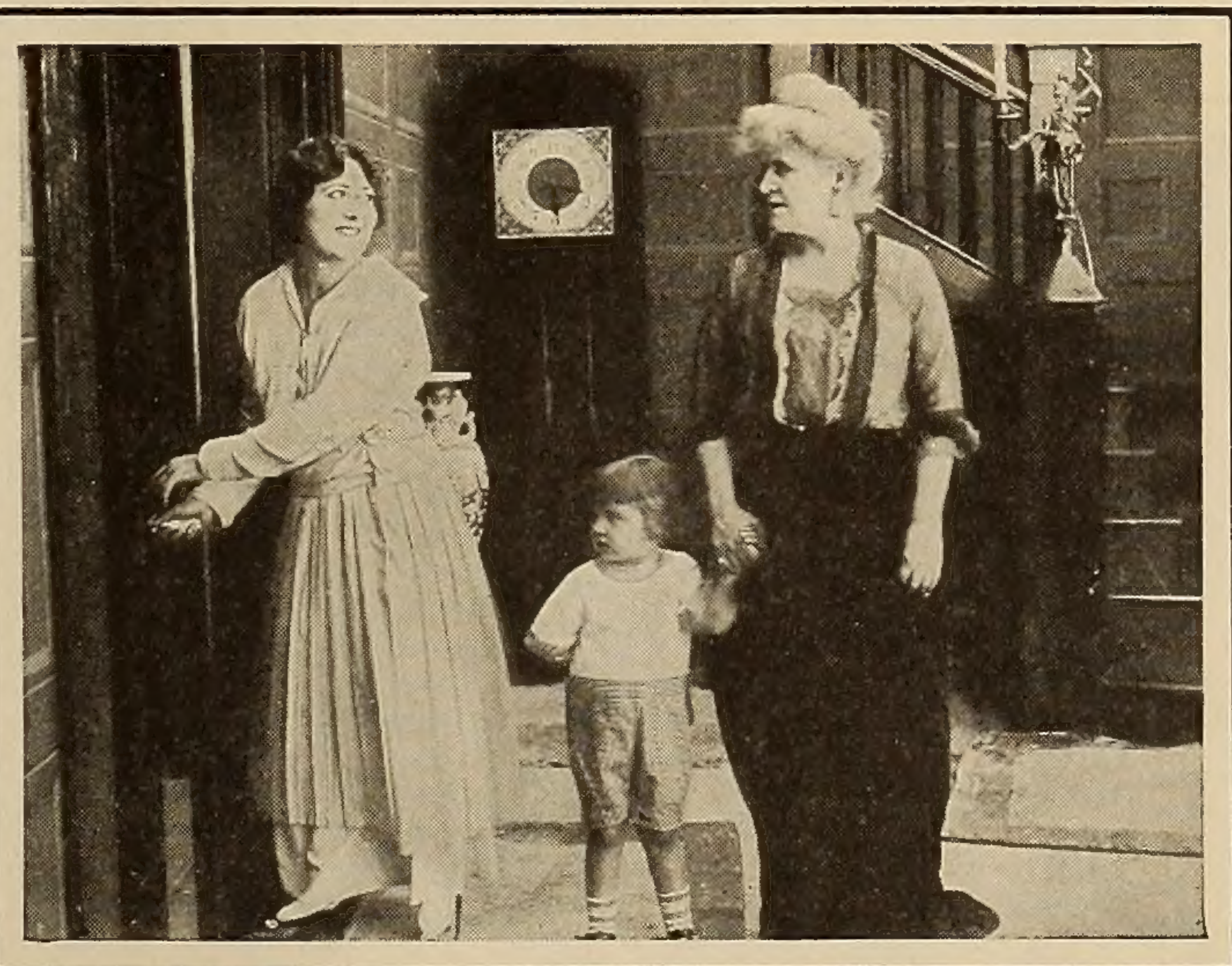
MAYFAIR

Peggy Hyland, in "Persuasive Peggy," tells how she has built her house of happiness, with Love as the keystone. Miss Hyland is charming in the role of a young bride who goes on her honeymoon alone.



MUTUAL

Juliet Day, in "The Rainbow Girl," her first screen vehicle, is Mary Beth, a poor but optimistic little girl, who sells a song for a poor musician (George Fisher), and wins a lover in the bargain.

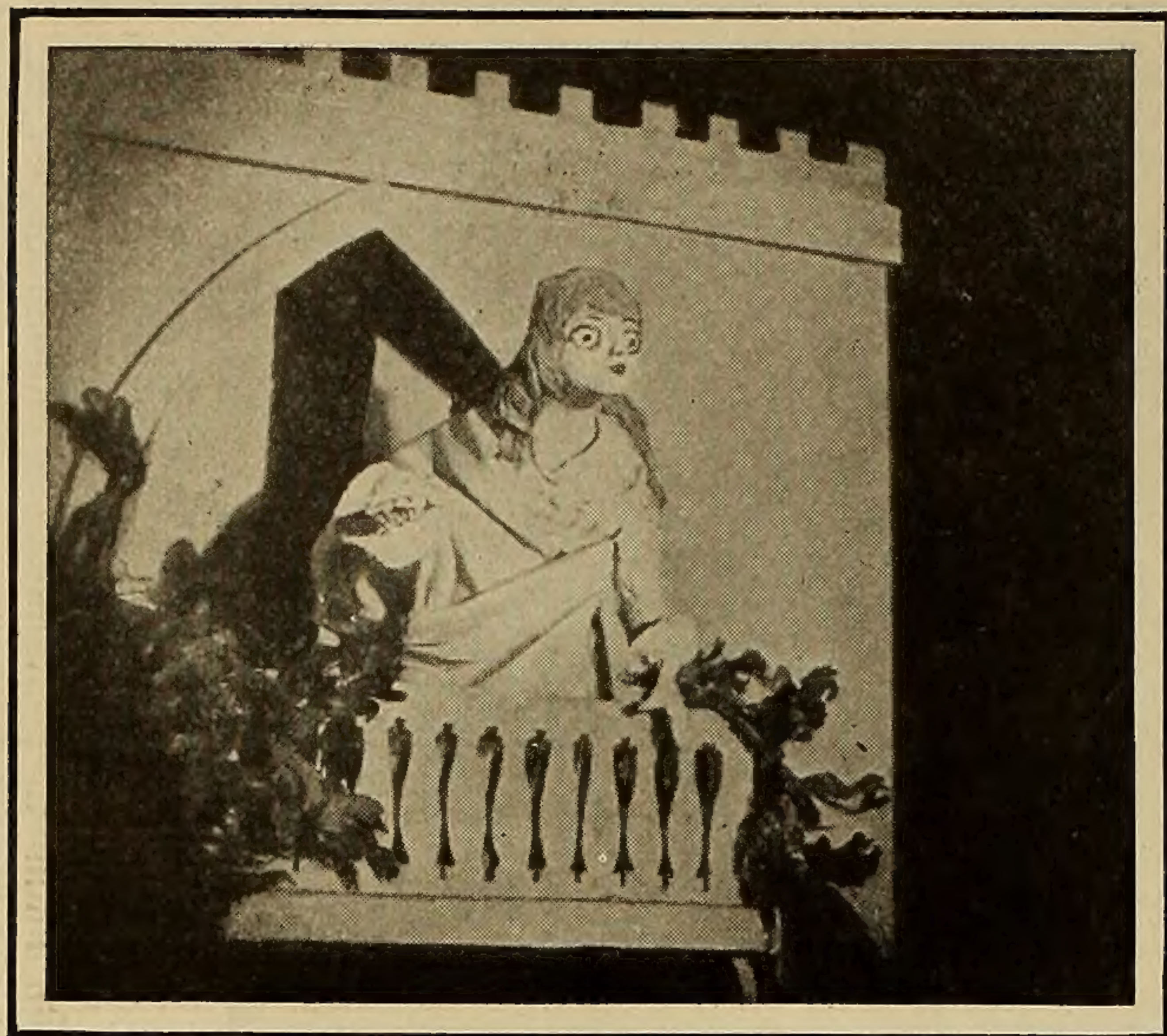


BALBOA

Mabel Van Buren, Helen Marie Osborne and Mollie McConnell, in a "Little Mary Sunshine" feature. Mrs. McConnell is the widow of Will McConnell, the first editor of the New York *Telegraph*.



# Romeo and Juliet—in Clay!



"Romeo, Romeo,  
Wherefore art thou, Romeo?"

**N**OT LONG ago the editors of FILM FUN received an invitation to view a projection of "Helena Smith Dayton's Clay Folks in 'Romeo and Juliet.'" Now, to a worker on a film magazine, a projection is an everyday and often a twice-a-day affair, the novelty soon wears off, and one learns to believe that there really is nothing new under the sun—or the camera.

But there is, for this "Romeo and Juliet" was something absolutely new. True, Juliet leaned from her balcony, and Romeo made love to her ardently while the moon looked on, and the cruel Montagues and Capulets ruined the lives of the lovers; but everything—balcony, moon, Montagues, Capulets, Romeo and lovely Juliet herself—was fashioned of clay!

When the immensity of the thing had dawned upon us, we hustled over to the studio to find out how the wheels went round.

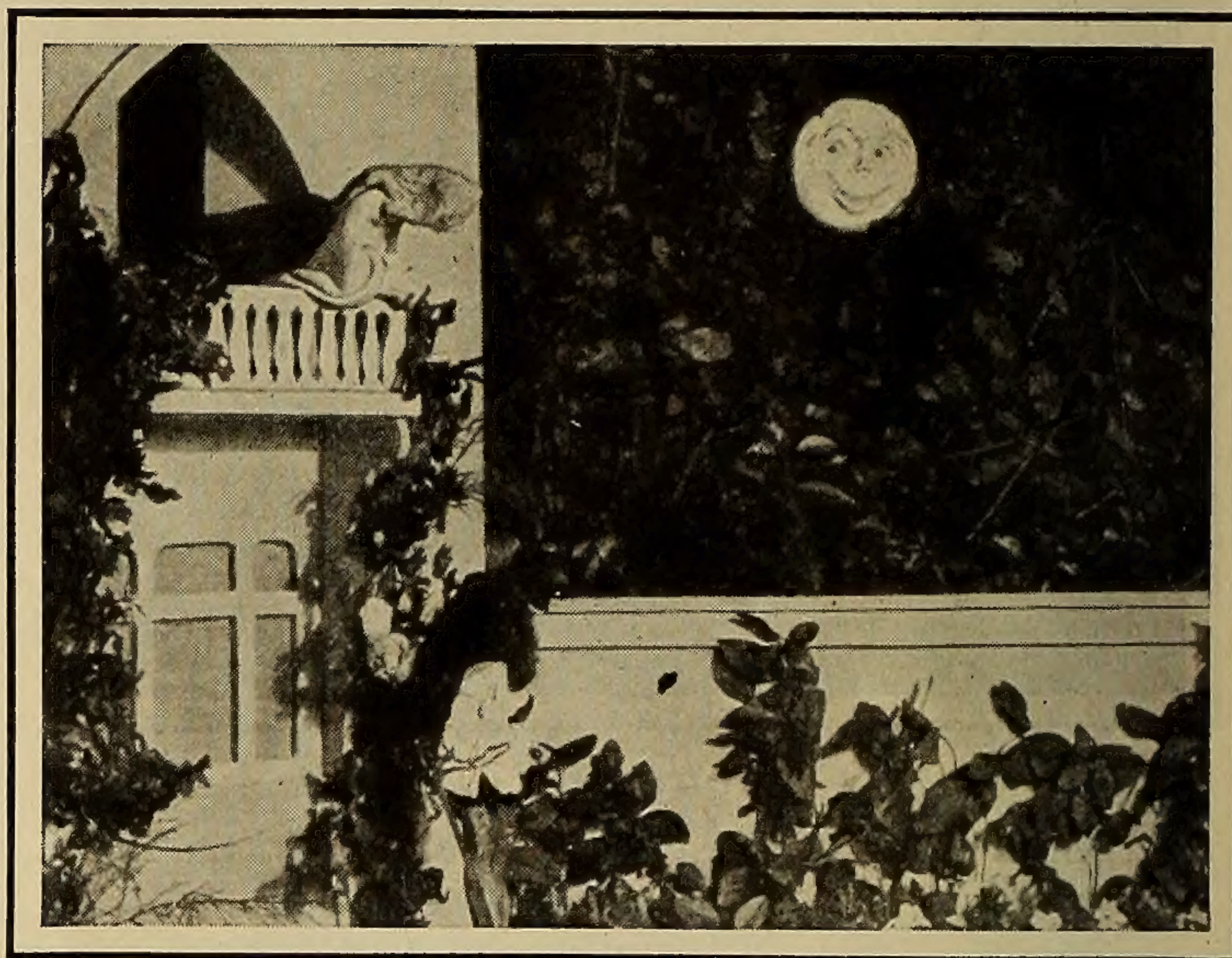
"There are no wheels," smiled Mrs. Dayton, "and no



"When Romeo piped the little queen,  
He went completely off his bean."

strings. The principle is known as 'stop action.' The figures are modeled in soft clay, placed in position, and photographed. Then I raise an arm a tiny bit or give a slight twist to the head of one of the figurines, and the camera again records. Then another bit, and so it goes until the entire action is accomplished. When reeled off, the effect is as though the figure had made a complete movement. The difficult thing at first was to determine just how much to move an arm or a head, to avoid an appearance of jerkiness. I used to make the change too great, but am learning to overcome that now.

"It took one week to animate 'Romeo and Juliet.' The cast was all assembled and the sets made before we started work. The pose of the figures is altered sixteen times to each foot of film. The entire picture is one thousand feet in length. I can do about one hundred feet a day. It is tedious work, but fascinating. The figures are so like humans—you never know just what they are going to do nor how they'll look. Sometimes a minor character with



"They plight their troth by the light of the moon  
And agree to be married the following noon."

whom I take no pains at all shines right out and runs away with all the honors."

The Educational Films will release the Clay Folks, probably one picture a month. "I can do two if desired, but that's rather a strain, for in the ballroom scene in 'Romeo and Juliet' there are thirty figurines, each one of which must be moved for each picture." Mrs. Dayton longs to do "Carmen," on account of the bull fight. "I think a clay bull would be a scream," she laughed; "and I shall probably do the Rubaiyat of Omar Khayyam next, because I can put in some camels. Can't you just see them humping along?"

Mrs. Dayton writes the clever jingles which sub-title her pictures.

"And when will FILM FUN be out?" she smiled.

"About November 1st. We'll send you a copy."

"Don't do that," she laughed. "I shall go right down to the news-stand and buy up the entire edition."





METRO

### ANTONIO MORENO

Looks as though he's trying to pose as Billiken. Billiken, you know, is the lucky god of Things-as-they-ought-to-be. That's the reason. Cut this out, try it in your sitting room, and see what happens.



# Comments of a Free Lance

By LINDA A. GRIFFITH (MRS. DAVID W. GRIFFITH)

The writer is well known in the moving picture world. She began her career as a moving picture actress with the Biograph Company when it was the pioneer in this field of operation. She has since been prominently connected with the Kinemacolor and other companies and more recently was the star in her striking sociological play "Charity."

## "THE CONQUEROR" NOT ANOTHER "HONOR SYSTEM"

"THE CONQUEROR," in which William Fox presents William Farnum, has all the ingredients of the popular photoplay. Romance of the big outdoors, melodrama, a "regular" love story, adventure, animals, children and a happy ending—what more could anyone ask? R. A. Walsh, the director, from whom, since his production of "The Honor System," big things in the movie line have come to be expected, has done as well as anyone could with the story. "The Conqueror" is not another "Honor System," but that is not Mr. Walsh's fault. All the pleasant "Walsh" touches are there, particularly his clever and artistic introduction of characters. There are beautiful photographic effects and well-acted scenes in the picture. The characters, however, seem to take no note of the passing of time. Years roll by, but they never seem to touch the persons in the play. Particularly was this true of the very pretty Jewel Carmen. She began as a child, and after the years had passed which we were never told of, but knew must have passed (for the achievements of Sam Houston could not have been accomplished overnight), she was still a child in looks and in mind. "The Conqueror" suggests this original method of construction: Take a number of pretty pieces of cloth cut from one's best frocks and sew nicely and neatly together. But frocks cut and put together in this fashion, as with photoplays, seldom result in very good-looking completed garments.

## THE SOLACE OF THE MOVIES

It is to be hoped that the rumor that the price of admission to motion picture shows is to be increased is merely rumor. The decision at Washington to exempt from the war tax popular plays and amusements is surely most wise. With prices for the bare necessities of life soaring daily, with the hardships that must come to all before this war ends, what a wicked thing it would be to raise the entrance fee to the movie theater! More than ever before will the great mass of the American people need something to make them at intervals forget their

worries and soften a bit their sorrows. Nothing can fill this need as the motion picture can.

## "A MAN'S MAN" IS A PERFECT LADY

It is rather difficult to give a fair criticism of the Paralta Plays, Inc., first offering, "A Man's Man," by Peter B. Kyne, in which J. Warren Kerrigan makes his debut as an independent star. This difficulty is largely due to the unfortunate way in which the photoplay was presented. The projection was very bad, at times out of focus and foggy. This finally resulted in one projection machine being used instead of two, as is the custom, thereby necessitating pauses between reels. It was apparent that there had been no music arranged for the picture. The one piano to which the reels unwound was so out of keeping that it was distracting. Any fine points that may have been in the picture were thus lost. We have come to accept, as a matter of course, perfect musical accompani-

ments to the movies. The method of presenting them at the Strand and Rialto theaters, New York, and motion picture theaters all over the country, is to have perfect orchestral music always in harmony with the subject matter of the film story. This bad showing of "A Man's Man" disclosed the large part that proper music plays in heightening or lessening the artistic touches of a photoplay. Music has often brought a thrill, a laugh or a tear at a "situation" that, without the music, would have had very little, if any, appeal to the emotions. Of course, one does not expect an orchestra of forty pieces at a private showing of a picture, although it has been done. Better by far no music than the kind that is so distracting that it becomes hard to follow the thread of the story.

It is to be regretted that J. Warren Kerrigan makes his debut in

"A Man's Man." Romance of a dainty, pretty quality is easily portrayed by Mr. Kerrigan, but never the red-blooded kind that Mr. Kyne writes about. Although I have not read "A Man's Man," I have read other stories of Mr. Kyne's and am familiar with his type of man. As to the kind of man "A Man's Man" is, one does not need



CAMPBELL STUDIOS

LINDA A. GRIFFITH



to read the story to ascertain this. I should say that Mr. Kerrigan's portrayal of a man's man was more that of a "perfect lady." He seems mostly concerned over his becoming millinery and the proper nonchalant effect of the cuffs of his soft silk shirt. He wore the most startling Panama and soft velour hat, with the cutest little bow tied "just so" and placed at the proper angle. I kept looking for "red blood" to manifest itself somewhere, but through all the eight reels I was doomed to disappointment. Lois Wilson, in support of Mr. Kerrigan, was pretty and dainty.

#### ELSIE FERGUSON'S TRIUMPH

If the movie fans feel as I do about it, they would get down on their knees and welcome with open arms and hearts Miss Elsie Ferguson. In "Barbary Sheep," an adaptation from the novel of Robert Hichens, the Artcraft Pictures Corporation presents, as a motion picture star, Elsie Ferguson. Whether the peculiar charm of Miss Ferguson as a stage star could be transferred to the screen was doubtful, for Miss Ferguson has that delicate beauty and dainty personality that doesn't always "get over" on the screen. But one could not ask for more than Miss Ferguson gives to the screen in "Barbary Sheep." She has beauty, charm, refinement and knows how to walk, talk and act as a lady should. And she *does* know how to wear clothes! Maurice Tourneur deserves great credit for this beautiful production. It was so satisfying. The only part that jarred was the opening scene, meant for "atmosphere," of the street procession before an all too obvious "back drop." The apparent artificiality of the scene brought to the picture no suggestion of Algerian environment. The story is slight, being hardly more than a fragment of "Bella Donna." The photography is splendid and the cast perfect. Lumsden Hare as Sir Claude Wyverne and Pedro De Cordoba as Benciaalal giving excellent performances, besides being perfect types of the characters they represented. The introduction, during the picture, of the Bedouin love song was a very pretty touch. But most of all, "Barbary Sheep" brings to the screen a welcome, refreshing personality in Elsie Ferguson.

#### DON'T BLAME THE MOVIES TOO MUCH

Three little girls, the oldest twelve, were arrested in New York City on a recent evening for having stolen a hand bag containing money. When telling about their method of committing the theft, one of the girls, according to the police report, said that they had learned the trick at the "motion pictures" and had practiced it for some time, using the proceeds to see more motion pictures and learn more modern methods. Truly alarming admissions from children of such tender years! But guilty as many motion picture producers must plead to the wrong of showing so clearly in their films how to "put crime over," is it just for the movies to be blamed for every naughty thing that every naughty child does? It is human nature always to seek some thing or some person to blame for our misdeeds—children or grown-ups, it matters not. "The devil tempted me," said Eve. No one ever seems to plead guilty and come right out, in a straightforward manner,

and say, "I did it because I wanted to," which, after all, is why we do nearly everything in life that we do do. The inclination surely is there, and the one particular thing that sets it in operation may be this or may be that. Just now it is the movies, for all the youngsters attend them. Many mothers are not interested in what their children see, as long as they can get them out of the house for a few hours in the busy afternoon. Years ago, when all small boys read dime novels and there were no movies, there were naughty boys. The naughty things they did then were no doubt blamed on the "Adventures of Jack Shepard." Now children no longer read in yellow-covered books the wild and thrilling experiences of their bandit heroes. Instead, they go to the movies and see them on the screen. So why blame the movies? Blame it on human nature. If the movie passes away (which let us hope it never will do) and a new form of popular entertainment appears to take its place, there will be something new upon which we can lay the blame for our wrong doings. But never on our own dear selves!

#### A POPULAR MISAPPREHENSION CORRECTED

Just as every man believes he can edit a newspaper, notwithstanding the fact that he doesn't know the difference between "six point type" and an "italic shooting stick," so every man thinks he can produce motion pictures. It matters not that all his previous training may have been confined to a tailor shop, the carpenter's bench, a bank or a playwright's desk. Why this is so is hard to understand, but it is nevertheless true. Even a bricklayer must serve his apprenticeship at laying bricks before he can become a skillful mason. A man who owns and runs a shoe factory and makes a success of it has got to know something about each one of the fifty-nine and more component parts that are necessary to the making of one pair of shoes. This he doesn't learn overnight. The successful shoe manufacturer has often begun at the workman's bench and given many years to the study of the different angles of his business. So with all business if one would be successful. It is only in the proper editing of a newspaper and the production of motion pictures and selection of motion picture stars that the idea seems to prevail that there is nothing to learn and no time needed to gain experience. If a man has once written a play that was seen on the dramatic stage, he then feels that he can give the world something new and startling in the form of motion picture entertainment.

#### HOW THE MOVING PICTURE IS MADE

There is a vast difference between even the writing of a clever play and the writing of a good, strong motion picture scenario. The very first things the newcomer must learn are the peculiar limitations and vast possibilities of the camera. A play is rehearsed and little changes made each day as the rehearsals continue. But each day one is looking at the thing in the form it is eventually to be seen. That is, the audience will hear the voices and actually see the person in the flesh as at the rehearsal of the play.

How different in the motion picture studio! A five-reel



scenario, with its three or four hundred scenes, is ready for production. Rehearsals are in order. The voice is used and speeches uttered as at the rehearsal of the spoken drama. But just here is where the director who is a raw recruit, especially from the theater, is apt to be misled as to values. He must never forget for a moment that that voice is a negligible quantity as far as the finished product is concerned, and that only a photographic representation of the actor is seen. Here is one place where long and conscientious study of that sensitive instrument, the motion picture camera, is necessary. With the proper understanding of the camera and a careful study of the star's head, profile, three-quarters or full face, the wise director need only let his star be seen at her best. It would take more space than I am allotted to point out the things peculiar to motion picture production that must first be learned if one would be a successful producer. From the inception of the story, the writing of the scenario, the selection of the cast, the selection of the star, photography, development of film, cutting of film, splicing and subtitling—it is some long job, all of which needs to be thoroughly understood. To do it well, it were wisest to take off one's coat, roll up one's shirt sleeves, and go to it! Be a super if necessary. The top of the motion picture ladder of success has a few men who so began in the movies.

Many atrocities in motion picture production and some very fine things can be attributed to those who have entered the motion picture arena by way of the stage door. The atrocities result in a measure from a feeling of superiority and over-developed ego on the part of the playwright, directors and star from the spoken drama. They are always going to revolutionize the picture business and set heretofore unattained standards in motion picture production. It were better they attained the standards first, and then did their talking.

#### "POLLY OF THE CIRCUS"

All of which brings me to "Polly of the Circus," the first Goldwyn release. I wish to quote their own modest announcement of what they propose to do and the place they presume to fill in the motion picture industry. This is the statement: "Goldwyn, with its organization of specialists, contributes a production that establishes a new and hitherto unattained standard in motion pictures." Ridiculous! Of course, on closer analysis, it doesn't seem so ridiculous, for it emanates from a company whose advisory board is composed, with the exception of Samuel Goldfish, of a number of persons who have had no experience whatever in the production or exploitation of motion pictures. For months and months we have read glowing accounts of the big things being done in the Goldwyn studios, so naturally both the movie fan and the casual motion picture public expected something out of the ordinary in Goldwyn releases. In the course of time came "Polly of the Circus," with Mae Marsh, and if any honest critic can say it is other than the most ordinary junk, I want to meet him. The picture is ordinary from every standpoint. The photography is not up to standard, and the telling of the story does not show the finest continuity.

Why, the elephant had a far better introduction than Mae Marsh—the same Mae Marsh who, under the careful, watchful eye of D. W. Griffith, gave, in "The Birth of a Nation" and "Intolerance," bits of acting that showed genius. In an interview in the *New York Telegraph* some time ago, Mae Marsh was asked what she most feared in appearing under a new management, and she answered: "That people will say I cannot act without Mr. Griffith." The poor child's fears were not ungrounded. Who, not even Goldwyn themselves, never having seen Miss Marsh before, on seeing her as "Polly," would offer her a fortune a week for her services?

There was also another press story about work in the studio having to be suspended for several days, while they were producing "Polly," as Miss Marsh's elusive personality had taken flight, and a pause of a few days was necessary for its return. As far as I can judge from this, her first Goldwyn release, her elusive personality took flight before it ever was seen at all. A few feet of Miss Marsh's death scene in "The Birth of a Nation" is worth her entire performance in "Polly of the Circus." Miss Marsh has also gained a few pounds. Her face seemed fuller. Flesh to Miss Marsh would be more than fatal, for first, last and always she is the half-starved waif type, and there is where physically she made her strong appeal. The one bit of real acting in the whole picture is the scene where the clown and the child are together after the mother's death. Another touching bit was where the two small boys part, one running off to join the circus, and the other, true to life, remaining behind. The captions were the most interesting part of the picture, but what else would one expect from the number of literary lights enrolled under the Goldwyn banner?

#### "Lord, Douglas, Thou Hast Leapt"

Some actors climb the ladder Fame  
And curse its weary rounds,  
But Fairbanks reached the top of same  
By giddy leaps and bounds.

Not his to clamber, strive and toil,  
Till life had lost its flavor;  
He simply rubbed his joints with oil  
And vaulted into favor.

Such acrobatic enterprise  
Could not but bring renown;  
A chap like that was bound to rise—  
You couldn't keep him down!

No obstacles subdued his heart.  
Why should he heed or fear 'em,  
When he could take a running start  
And crook his knees and clear 'em?

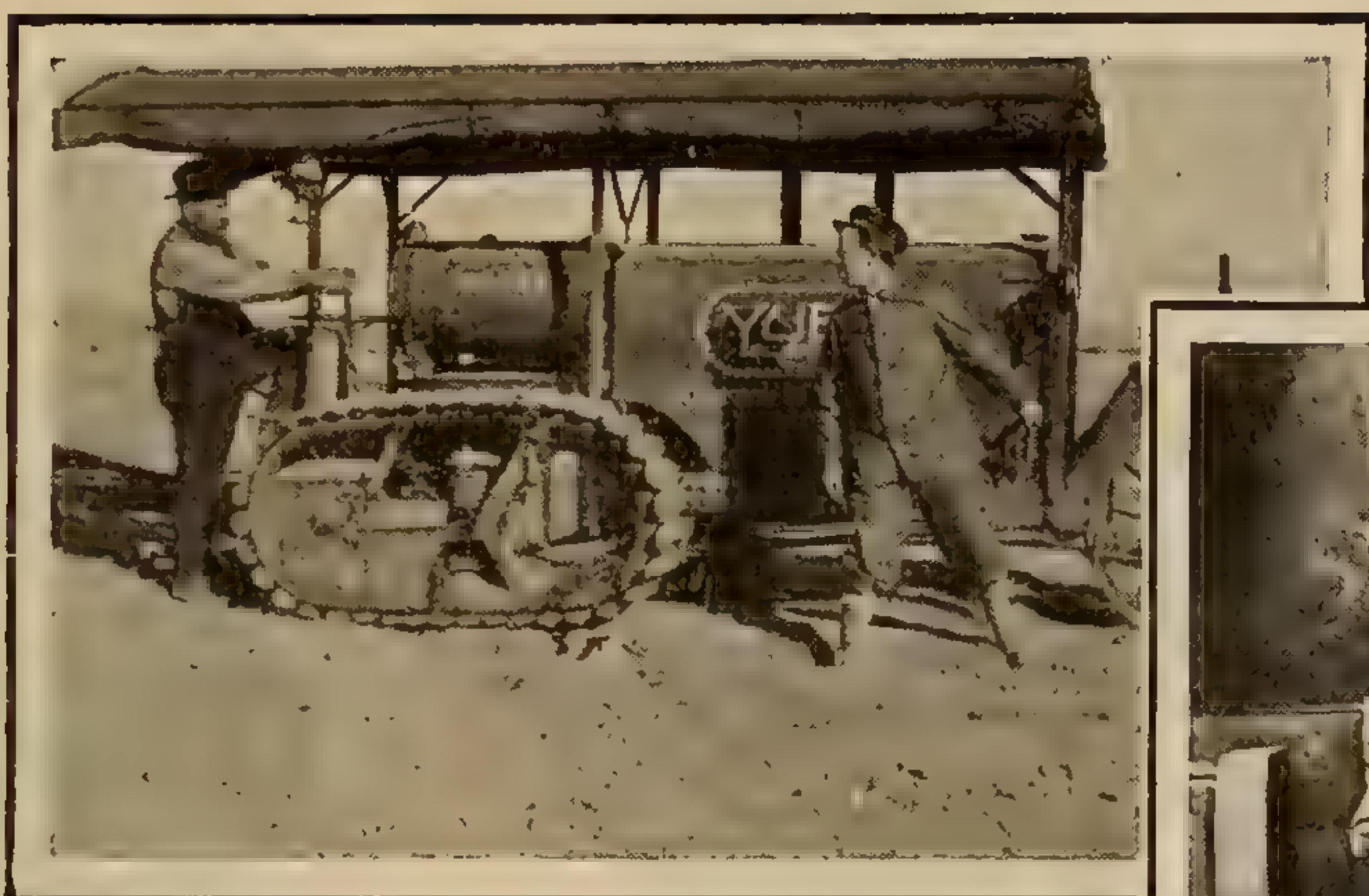
Now, perched upon the apogee  
Of public adulation,  
He makes a jest of gravity  
And laughs at gravitation.

And if he ever falls from thence  
And busts his spinal column,  
'Twill be by losing common sense  
And turning stiff and solemn!

—W. E. Nesom.



# Greetings From Our Friends



SENNETT

"DEAR FILM FUN—Do you like beans? Here I am on my three-hundred-acre bean ranch. Dad is just about to start the tractor. Yours, Chester Conklin."



ARTCRAFT

"DEAR EDITOR—These are real squaws. We had a bully time at Cheyenne, Wyo., during the Frontier Days' Celebration.—Douglas Fairbanks."



YORKE-METRO

"We've joined the Union—nothing to do till tomorrow. Are we down-hearted? NO! Fred Balshofer, Dick Spencer and Harold Lockwood."

TRIANGLE

"DEAR FILM FUN—Here's a picture of me, taken when I used to play in comedies. Thought it might interest you. Best wishes. Louise Glaum."



"On the beach at Santa Barbara. Talking over old times with Henry King, but we've just been rudely interrupted. Sincerely, Ruth Roland."



YORKE-METRO

"Thought I'd better cook this forty-inch one before it grew too big for me. Yours, Fred J. Balshofer."



"DEAR FILM FUN—Water, water everywhere, but nary a fish in sight. Odd, isn't it? Best wishes. Rose Melville."



"'In my harem'—how do you like my new costume? I designed it myself. Sincerely, Clara Kimball Young."





PARAMOUNT

Myrtle Stedman is a believer in the personal equation. She is touring the country, visiting picture houses, singing and talking to her audiences.



PARAMOUNT

We've always said that window dressing was an art, and here's the proof—Louise Huff understands it perfectly.



VITAGRAPH

Alice Joyce registering 'The Alabaster Box.'



MUTUAL

Edna Goodrich is the particular idol of milliners and modistes. She recently spent thirty-seven thousand dollars for fifteen gowns and as many hats.



TRIANGLE

All isn't smoky that hails from Pittsburgh. Witness Elda Millar, who is co-featured with Wilfred Lucas at the Triangle studios in Yonkers.



PARAMOUNT

Ann Pennington of the in the mid



# ROSEBUDS



Nature Wonderful?" for the mercury mounting.



es." You will note the curl her forehead.



EMPIRE MUTUAL  
Ann Murdock, one of the stars, is helping to present on the screen the Charles Frohman successes.



BALBOA  
"To nurse or not to nurse"—seems to be the question uppermost in the female mind now. Judging from appearances, we should recommend Ruth Roland.



TRIANGLE  
Texas Guinan, a recent recruit from musical comedy—where they learn early that it isn't only the voice that takes the silence out of drama.



SELZNICK  
When Greek meets Greek, it's supposed to be an important occasion. Judge, then, what it is when Norma Talmadge dons a Grecian costume.



# Mermaids and Merry men



ARTCRAFT

Homer Rodeheaver, Douglas Fairbanks and Billy Sunday played ball in Los Angeles. Proceeds of the game, over five thousand dollars, will buy athletic equipment for soldiers in camp.



CHRISTIE

Betty Compson in a "water, water everywhere except on my bathing suit" pose.



FUN ART FILMS

Ray and Gordon Dooley, to be featured in two-reel comedies by Fun Art Films, Inc., in which Clara Kimball Young holds a controlling interest.



PARAMOUNT

Roscoe ("Fatty") Arbuckle believes in encouraging home talent.





METRO

### VIOLA DANA

Of the soulful eyes, is just four feet eleven inches high, and her weight is ninety-six pounds. Which goes to prove that quality, not quantity, is the important thing. Miss Dana made her first big hit on the stage in the title role of "The Poor Little Rich Girl."



# How To Be a Moving Picture Actress—In One Lesson

By BERNADINE HILTY



You will likely draw a size 44 to drape around your perfect 32 figure.

**F**IRST gaze at yourself in the mirror for a month or two. Smile, frown, vamp, look wistful, look soulful. Rage, tear your hair, and get a good idea how you look in action.

If you have already done this, you have no doubt decided whether you want to be a Pickford or a Theda Bara.

Now get down to actual work. Go to the studio of your choice. You will find a small office, marked "Employment Department." Step right in, if you can get in; usually you have to elbow in. Once in, you will see a very small window, and all your ideas about interviewing a handsome manager over a mahogany desk will vanish. All you

can see of the man at the window is half of his face.

After you stand in line about an hour, you get to the window. Speak right up to this effect: "I would like to apply for a position." This friendly little man at the window won't say a word; he will shove a paper out to you. This has on it a list of questions for you to answer. In answering these, let your imagination run riot. If you are too fat or too short or too tall, fix it up to suit yourself. To the questions, "Do you dance, swim, dive, ride, drive, canoe, play tennis, golf and cards?" write boldly, "Yes, indeed." To the question, "Wardrobe?" stop at nothing. Say, "Complete in every detail." Have a wonderful time making out this slip, as it will never be looked at again.

After you have done this, leave. You are blocking the way for a thousand others.

Go out to that studio every morning at eight. Someone may fall dead who was hired the night before. Perhaps after a week or two, if you are lucky, your chance will come. You will get this summons: "Bring attire for Russian winter scene and be made up at seven-thirty."

Run down-town and get some wild shades of make-up, lemon-yellow preferred. Get some powder about No. 15, and some black dope for the eyes. Spend the evening making up and posing before the mirror. In the morning rush out to the studio. The man at the window will give you a little slip which will give you entrance to the stages.

Step right in; don't be afraid. Ask everyone you see where the dressing-rooms are. Someone may tell you. It may look like a Chinese puzzle to find them. After you open a few of the stars' dressing-rooms and get kicked out, someone may lead you to them. When you finally arrive,

don't be bashful; walk right in. Everyone will be in some stage of undress, putting on and taking off clothes.

On one side of this room you will find a long shelf, about a foot wide, and a long bench in front of it. This bench will be crowded to the limit. Shove right in; that is the way they got in. The conversation will be something new and novel. If Billy Sunday could hear, it would form the nucleus of some great sermons. If there is anything new in slang you want to cultivate, simply absorb all you wish.

Grab a few inches of the shelf and start your make-up. Take your nice yellow stick and smear it all over your face. Use great care. Remember you want to make a hit with the director. After the yellow ooze is smooth, lay on about an inch of powder. Then do your eyes. It is better to have your eyes than your mouth. You can adjust your mouth on the run.

Light a candle and get the black goo all oozy, then take an orangewood stick and swab your lashes. Make them stand out like awnings. About that time the door will burst open; all the semi-nudes will scream and jump behind everyone else. The assistant director will yell: "Everyone on the stage!"

Wrap yourself up in furs and look Russianish and dash out. You will find the stage nice and warm, not over a hundred and ten in the shade, and no shade. Some studios have glass tops; this directs the rays of the sun and burns holes in your head.

After you stand for several hours and your eyelashes are running around your ears and your lips are dripping off your chin, the assistant yells: "Half hour for lunch!" You make a bee line for the lunchroom and eat a dollar's worth. As you are getting three dollars for the day's work, that is a good percentage.

Rush back to the dressing-room and get your eyelashes back up on your eyes again; also put on a new set of lips. Dash up to the stage again and stand in the sun for two or three more hours. Then the assistant will yell at you: "Everybody walk through this scene, talking to each other, and don't look this way!" Your heart beats fast. Now for the picture! You walk through a few feet



The back is for the stage hands only.



of space to the other side—assistant yells: "That's all for to-day!"

If fate is with you, the assistant director will say: "We have a few scenes to-morrow. How do you wear an evening gown?" You say: "Oh, beautifully!" "Come back in the morning. Be made up at eight."

To yourself you say: "Aha! All this bunk about pictures being hard to get into is a fake. Why, here I am already chosen!"

That night buy several movie magazines and imagine yourself soon on the cover.

The next morning hurry out to the studio and get your ticket of entrance. You will feel very professional, not having to ask where the dressing-room is. Get made up; dash up to the wardrobe-room for your gown. There will be a bunch ahead of you. The wardrobe woman throws you an evening gown. You look at it. "Oh, it is too large!" you say. "Put it on and don't talk to me." You sign a book for the gown; this keeps you from stealing this swell creation.

You go back to the dressing-room. The sight that meets you would be a riot filmed. Everyone is in the midst of putting on the gown they drew. The fat girls struggle with a size 34, and when they get it on, they keep their fronts to the camera; the back view is for the stage hands only.

You will likely draw a size 44 to drape on your perfect 32 figure. However, this is not your fault. Make the best of it. Of course, you won't look like the lead. The yell comes: "All on the stage!" You sneak out in the misfit. When the director sees you, he is discouraged. "Keep that funny-looking person out of this scene," he says.

Finally you are run into the back of a mob scene. The day is ended. You say sweetly to the assistant director: "Shall I come to-morrow?" He says: "No; we won't need you any more. The director don't like the way you look in your clothes."

You are through with that studio for life. The thing to do is to try another studio. After several years you may get "Ground Permission," which means that you can get in the gate and bounce the director for a day's work.

Have patience; that is the sure road to success. You may get a few days' work every month.



Everyone will be in some stage of undress. Don't be bashful—walk right in.

## Sammy Speaks

Pa goes to the movies  
To see the pretty girls.  
He likes real shows best,  
With girls that you can really  
See.  
But shadows are all right, especially  
Audrey Munson's.

Ma goes to see the styles  
In hats  
And gowns  
And shoes.  
We know when there is a Mrs. Castle  
Film  
At the Palace,  
Because we have waffles for supper,  
And ma calls pa "sweetheart."  
Then she takes him to the picture  
And hints  
About a new gown like the one with the  
Peacock feathers.

Sis goes to see Jack Lockwood,  
The handsome hero.  
She dotes on him.  
But she is so jealous of his leading lady  
That she doesn't enjoy herself  
A bit.

Brother doesn't like movies.  
When you ask him to go, he starts talking  
About the shows at Harvard  
And the girl he took Thanksgiving Night,  
And of her hair—  
Her golden hair!  
And her eyes—  
Oh, boy, her eyes!  
And he forgets all about the original subject  
Under discussion.

Our minister says movies are educational, so he goes  
A lot.  
But he usually feels especially studious  
When there is a Theda Bara film  
Running.

Me?  
I like ol' Charlie Chaplin.  
I like him best because of his  
Feet.

—Eleanor Chase.

## Not an Advertisement!

Whenever Doug commences  
To race o'er hills and dales,  
We marvel at the fences  
And walls that Fairbanks scales!

—Harold Seton.

## At the Movies

She had found the sun quite dazzling,  
All within was dark and still;  
Shortly after she was seated,  
Boyish shrieks rose sharp and shrill!  
"I sincerely beg your pardon!"  
Whispered Miss Clarissa Craig—  
She had tried to pin her bonnet  
To her nearest neighbor's leg!

—Dell Miltimore.



# Sons of Liberty



AMERICAN-MUTUAL

The disguise of Lucius, the jobless actor, and Sam, the tramp, in "Charity Castle," was so good that we haven't been able to get their real names. Their liberty consists of the fact that they're away from "society drama" and don't have to eat with their little fingers pointed daintily outward.



BALBOA

Reading from left to right: The bold, bad villain Bruce Smith, the champion fisherman of the motion picture industry; 450 pounds of barracuda — count 'em—450; and the second-story-looking man is Secretary E. D. Horkheimer, of Balboa Studio. The only members not at liberty are the fish.



GENERAL

Thomas R. Mills, alias "Soapy the Bum," in the O. Henry story, "The Cop and the Anthem." Some stunt—to look like a bum on a motion picture actor's salary.



VITAGRAPH

The movies are going in so strongly for realism that they even smear local color over the actors. In reality this is Evart Overton, one of our best (young) heroes.



PARAMOUNT

Here we see Walter Long getting a running start before prohibition goes through and motion picture companies give up using the real thing.



# Daughters of Freedom



FOX

It looks as though the photographer had Anna Luther pose in this costume with a little bear just to test our spelling, but we refuse absolutely!



FOX

Gladys Brockwell showing her fitness to lead a woman's battalion against the bold, bad men. We are not quite sure just what the qualifications will be, but it is apparent that Gladys has got 'em.



BALBOA

"Down with the skirt; let (T)Ruth be unconfined!" smiles Ruth Roland. She believes that women should be given the right to show their equality with men.



SELZNICK

Eva Tangay, of the overall squad—"All right! Make me take 'em off if you dare!"



HORKHEIMER-PARAMOUNT

Cathleen Clifford considering whether she'll be President or just a plain senator.



MUTUAL

Needed—A new line of slang! "Swell skirt" no longer describes Helen Holmes.



# It's Your Duty To Keep



VITAGRAPH

Larry Semon, in an amusing scene from "Slips and Slackers." Upon learning that married men are exempt from military service, Larry drags the first woman he finds to the altar and joins the ranks of the benedicts. The lady in question sets him to work scrubbing floors. Finally, peeling onions proves the last straw, and Larry rushes away to enlist.



PAMAMOUNT

Victor Moore, in "In Bed—In Bad," though in perfect health, is told by his friends how bad he is looking. Each one sends in a doctor to fix him up, and each doctor makes a different diagnosis of the case. After a final consultation they decide to operate. Vic is told that he hasn't been getting enough exercise, so proceeds to take it—on the doctors.



VITAGRAPH

'Member that fresh kid next door who wouldn't let you play with her kitty or her doll nor nothin' that she had? That's what happened to Mildred Manning in this scene from "Mary Jane's Pa." Marc MacDermott plays the father.



GOLDWYN

"Tillie the Scrub Lady," who is, of course, Marie Dressler, saves the life of a young Frenchman, then prevents the explosion of a munitions factory by catching the bomb in her arms. When she finds, however, that hand kissing and other demonstrations are only the French manner of saying "Thank you," she throws the bomb out again.



PATHE

WITZEL PHOTO

Toto, for many years the principal clown in the New York Hippodrome, now on the West coast with the Rolin Comedy company. Toto was one of the highest priced clowns on the stage before he answered the call of the films.



# Cheerful—Here's How!



METRO

Mr. and Mrs. Sidney Drew, in "The Patriot," have done something distinctly worth while, besides being hilariously funny. At a masquerade, garbed as Uncle Sam and Miss Columbia, they become so enthusiastic over food conservation that they dedicate themselves to Hooverizing. Returning home, Miranda is converted to the cause, and one of the funniest things in the picture is where Miranda serves two chops for dinner, with the remark that what is left over will do for next day's luncheon.



HORKHEIMER-MUTUAL

Eddie Saunders, brother of Jackie Saunders, is coming to the front as a comedian. He is featured with the baby star, Gloria Joy, in the production, "Sallie O."



MUTUAL-STRAND

"Some Nurse" is the first of the new series of one-reel comedies starring Billie Rhodes. Rival suitors for the fair damsel's favor have both feigned injury in automobile mishaps to gain her sympathy. They are carried to the same hospital room. The doctor suspects. The girl is certain. Whereupon radical treatment begins.



PARAMOUNT-MACK SENNETT

The action of "A Bedroom Blunder" centers around a lost diamond necklace, two married couples and switched hotel rooms. Mary Thurman is the star, and the funny situations are endless.



# Christmas "Over There"

You would like to make Christmas merrier for an American soldier boy in France, wouldn't you?

*Well, you can!*

You would like to send him a personal gift and get his acknowledgment, wouldn't you?

*You can, thanks to—*

## Judge's Trench Christmas

For American Boys Abroad

A plan, authorized by the United States Government, endorsed by the United States Army and assisted by the

### American Defense Society

which makes it possible for you to send a Christmas kit containing **one dollar's worth** of articles selected by experts—practical comforts and little luxuries—to an American soldier abroad for **fifty cents**, exactly half what it would cost retail.



"Keep Them Happy."

### THE KIT WILL CONTAIN:

1 box of Antiseptic Powder  
1 pk. Playing Cards  
1 pk. Cigarettes  
1 pk. Smoking Tobacco  
2 boxes Matches

1 pk. Licorice Chewing Gum  
1 pk. Pepsin Chewing Gum  
1 pk. Lime Tablets  
1 pk. Candy Mints  
1 Pencil, Stationery and Envelopes  
1 Tube of Toothpaste

Because of the generosity of the manufacturers, you can send two gifts for the price one would cost in the stores.

**And the present is personal.** In each package the donor may place his personal card and each package will contain a reply postal so that the soldier whom you gave a happier holiday can thank you for it.

Checks should be made payable to

**Judge's Trench Christmas Fund**

and addressed care of

**Leslie-Judge Co., 225 Fifth Ave., New York**

**Tear off this coupon and send it in TODAY**

Name.....

Address.....

Inclosed find \$.....  
for Judge's Trench Christmas.

**Judge's  
Trench  
Christmas**

c/o Leslie-  
Judge Co.  
225 Fifth Ave.  
New York



# Why Tolerate Old Age?

Old age is a sign of cell deterioration—there is no excuse for cell deterioration at any age. I can prove to you that old age at 30 is a disgrace, old age at 40 is a crime, old age at 50 is a nightmare, old age at 60 is a horrible state, old age at 70 is pitiful, that old age at 80 is the result of ordinary living.

**N**O MATTER how young you are in years, if you are beginning to feel *old* in body—no matter how old you are in years, if you do not feel *young* in body—if you are not superior to other men regardless of your age or theirs—I know that I can easily, quickly and positively prove to you that you are living an inferior life—that you are not realizing half the joys and benefits of living in full—that you are getting infinitely less than your full share of life and pleasure, that you are militating against your own earning power, your success—that you are only half as well as you should be, half as vigorous as you can be, half as ambitious as you may be and only half as well developed as you ought to be, in mind and body.

I can prove to you that old age at any age is impossible when the cells are consciously cultivated so that they maintain their activity, energy and thoroughly alive condition.

## There Is No Fraud Like Self-Deception

If you are not entirely successful every day of your life—if you are at times dominated by others—if you are afraid of anything or anybody, if you are listless—if you are beginning to have aches and pains in your stomach or liver or heart or kidneys—you are deceiving yourself unless you admit that you are beginning to grow old.

Unless your body in every department, including the mind, is capable of withstanding abuse without distress, you have no real youth, you have no real physical and mental power; you have but negative health—you are well by mere accident. I can prove to you that the Swoboda character of health youth and vitality will enable you to enjoy conditions that now distress you. I can prove to you that I can revitalize, regenerate and restore every part of your body to its normal state, that I can create in you the type of mental and physical super-efficiency that you never before dreamed was possible to you. I can prove to you that I will do this without use of drugs, medicines or dieting, without weights, exercises or apparatus, without violent forms of exercise, without massaging or electricity or cold baths or forced deep breathing—in fact, without making you do anything you do not like and without making you give up anything you do like. Moreover, I can prove to you that I can make you feel stronger,

CREATOR OF CONSCIOUS EVOLUTION



*Swoboda*

more vigorous, energetic, happier and more contented after the first five minutes.

## Youth and Health to Spare

I do not merely promise you youth, health and energy to spare—I guarantee it. I know what Conscious Evolution will do for you because over 260,000 men and women of all ages from 17 to 97 have practiced Conscious Evolution and the reports are simply astounding. There is no excuse for you to accept old age or ill health. There is no excuse for you to accept an inferior condition of vitality, energy, health, memory and will power. There is no excuse for you to be easily tired, run-down, weakened. There is no excuse for you to grow old.

The Swoboda system of Conscious Evolution is no experiment. I am giving it successfully to pupils all over the world. I have among my pupils doctors, lawyers, members of cabinet, ambassadors, governors, physicians, business and professional men, farmers and mechanics, laborers and almost an equal number of women. These people invested in themselves and are making the most of their every opportunity.

## My New Copyrighted Book Is Free

It explains the SWOBODA SYSTEM OF CONSCIOUS EVOLUTION and the human

body as it has never been explained before. It will startle, educate, and enlighten you.

My book is not a dry treatise on anatomy and physiology. It tells in a highly interesting and simple manner just what you have always wanted to know about yourself.

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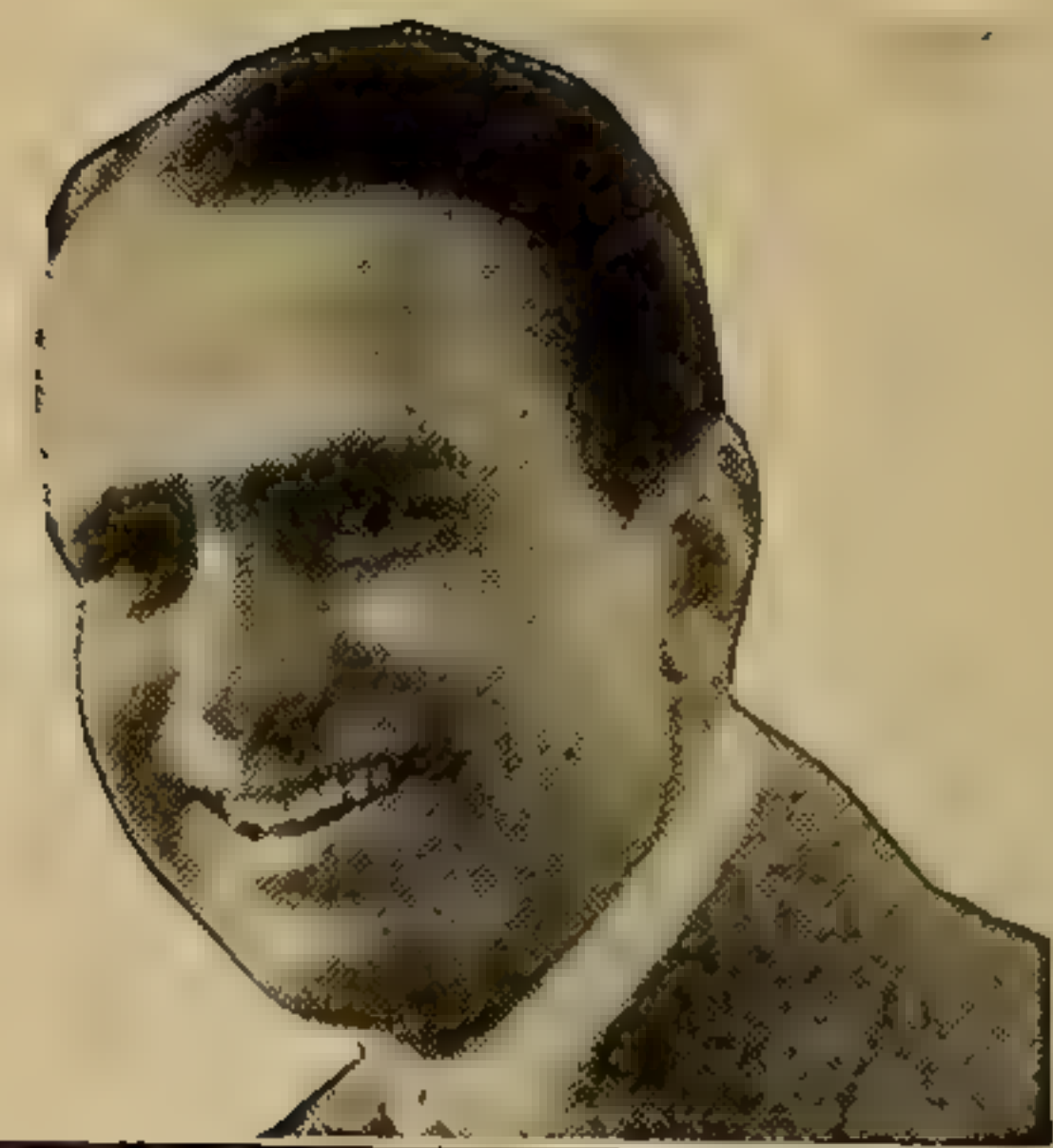
Miss Lela Sue Campbell, of Brinkley, Ark., a winner in a contest designed to secure eligible stellar material for Filmdom. Out of thirty-eight thousand contestants she was selected as one of a dozen who will be given an opportunity to develop their talents.

Vola Vale, who has the only woman's role in Charles Ray's first Paramount-Ince picture, "The Son of His Father," has been engaged by Thomas H. Ince to play opposite William S. Hart in an Artcraft production.

Leo Nomis, a Paramount player, has received a commission as first lieutenant in the United States Army Aviation Corps. Out of a class of twenty-seven Nomis was the only one to pass successfully all the severe tests and was the only one accepted by the government.

Neta Evans, the English actress, is journeying from Copenhagen, Denmark, to Hollywood, Cal., to become a member of the Lasky stock company and will appear in Paramount pictures in the near future. Miss Evans achieved no small fame with the Pathe and Gaumont companies in Paris, and also worked in films in Berlin and Copenhagen.

The Strand, one of New York's largest and most pretentious motion picture theaters, has realized so strongly the necessity of good music for the



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## LEGAL NOTICE.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, etc., required by Act of Congress of August 24th, 1912. Film Fun and the Magazine of Fun: Judge's Library & Sis Hopkins' Own Book Combined, published monthly at New York, N. Y., for October 1st, 1917.

State of New York }  
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Reuben P. Sleicher, who, having been duly sworn according to law, deposes and says that he is the Business Manager of Film Fun and the Magazine of Fun: Judge's Library and Sis Hopkins' Own Book Combined and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in section 443, Postal Laws and Regulations, to wit: 1.—That the names and addresses of the publisher, editor, managing editor, and the business manager, are: Publisher, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Editor, Jessie Niles Burness, 225 5th Ave., New York, N. Y.; Managing Editor, James A. Waldron, 225 5th Ave., New York, N. Y.; Business Manager, Reuben P. Sleicher, 225 5th Ave., New York, N. Y. 2.—That the owner is, and stockholders owning or holding 1 per cent. or more of total amount of stock, are: Owner, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Stockholders, John A. Sleicher, 225 5th Ave., New York, N. Y., Anthony N. Brady Estate, 54 Wall St., New York, N. Y. 3.—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: John A. Sleicher, 225 5th Ave., New York, N. Y.; Mary Peckham Sleicher, 710 Madison Ave., Albany, N. Y.; Reuben P. Sleicher, 225 5th Ave., New York, N. Y.; City Real Estate Company, 176 Broadway, New York, N. Y.; Anthony N. Brady Estate, 54 Wall Street, New York, N. Y. 4.—That the two paragraphs next above, giving the names of the owners, stockholders and security holders, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. REUBEN P. SLEICHER. (Signature of the Business Manager.)

Sworn to and subscribed before me this 25th day of September, 1917. A. E. ROLLAUER, Notary Public, Queens County No. 982; Certificate filed in New York County No. 201; New York County Register's No. 9165; Commission Expires March 30th, 1919.





*Photo by Ira L. Hill*

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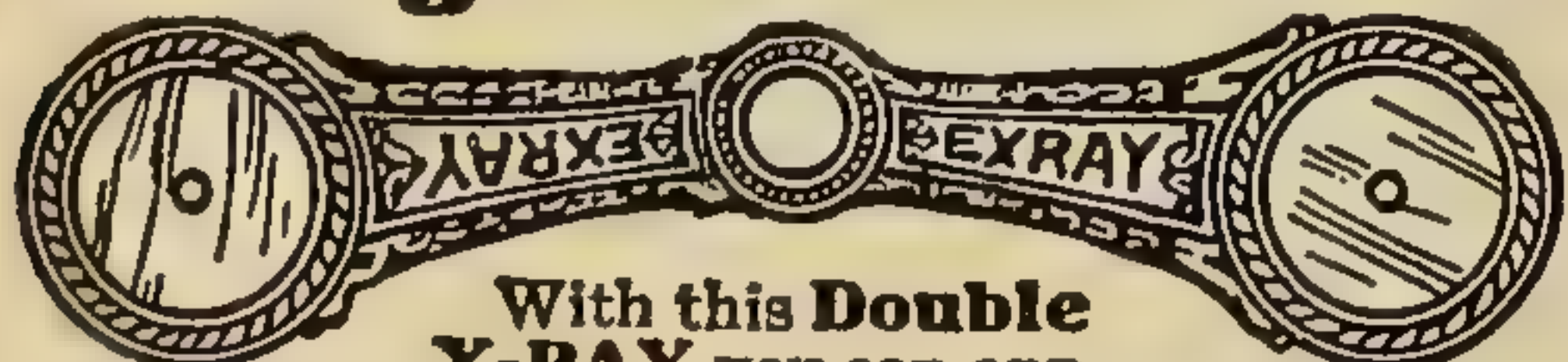
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photoplay that one of its recent programs included such elaborate compositions as Bach's "Fugue in G Minor" (For Organ), Beethoven's "Leonora Overture," and Grieg's "Peer Gynte Suite 1."

Through arrangement with the Central Organization of the Boy Scouts of America, Troop No. 100, from the upper West Side of New York City, appears in support of Ann Pennington in "The Boy Scout." This troop is one of the star organizations of the Boy Scouts, having distinguished itself both in drilling and in community service.

Grace Darmond, of "Shielding Shadow" fame, has the distinction of being the first star to appear in a photoplay done in natural colors. The name of this picture is "The Gulf Between," and it was made by the Technicolor Company, in Jacksonville, Fla. Miss Darmond is now at the head of her own company and has completed a war picture, "When Duty Calls."

It's too bad, boys, but Louise Huff has a sure-enough sweetheart, who won't give her up to anyone else. This is a copy of a letter Louise received from her admirer: "Dear Miss Louise Huff, Your my sweetheart. if you won't wait for me until i grow up i will be mad. You cant get married to anione else or I wont have you be my sweetheart anymore. i want to go to school where you go in the varmint. please tell me rite away. i love you. good by.—Jimmy williams 10 years old Cranford, n. j."

Motion picture service for all army camps has been thoroughly organized for the period of war by the War Work Council of the Young Men's Christian Association, at the instigation of the President and the Department of War. The arrangement calls for one auditorium for showing films for each five thousand men, or in some instances for each three thousand men. Last spring the service was in operation in about ninety camps, big and little, all the way from Rockland, Me., to San Diego, wherever young men were training for the army and navy, for aviation work and for ambulance service, for engineering duties and for coast defense. At the present time the number of these exhibition places is computed to be nearly three hundred.

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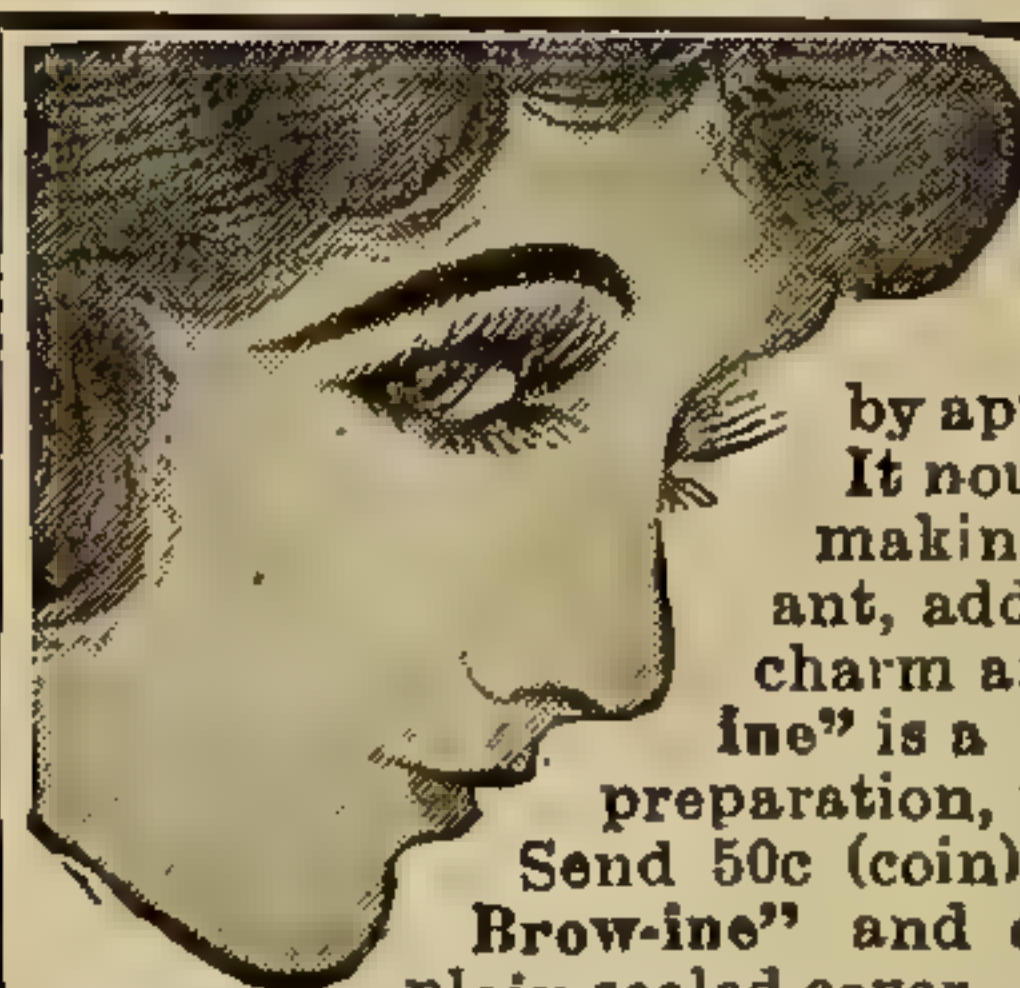
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This department belongs to the readers of **FILM FUN**. Write us and tell us what you think about it. If we can help you, write and tell us so. If you like our magazine, tell us about it. If you do not like it, tell us anyway. We want to know just what you think about it.

E. J. B., New York.—You can write to Miss Enid Bennett at the Thomas H. Ince studio, Los Angeles, Cal. Mr. Ince has taken over the old Biograph studios there for the production of his pictures.

C. D., Trenton, Tex.—According to the latest records we have, William Parke, Jr.'s, address is 15 Church Street, New Rochelle, N. Y. If you intend writing to him, it would be well to place "Please Forward" on the envelope, as screen players move about a great deal.

We are very happy to print the following: "Dear Editor—I am renewing my subscription to **FILM FUN**. I tell you frankly I would not be without it. It is without equal. I mean this sincerely and ask you to accept my thanks by printing this letter in **FILM FUN**. A sincere subscriber, Laura A. Raymond, Rock Falls, Iowa."

E. P., Bronxville, N. Y.—The cost of photographic material is high now. That perhaps accounts for the fact that you did not receive the picture. You might try writing to Anita Stewart at the Vitagraph studio, East Fifteenth Street, Flatbush, Brooklyn, N. Y., and place "Please Forward" on the envelope. You can address Gladden James in care of the Screen Club, 117 West Forty-fifth Street, New York. Most of the screen players are very generous about sending out pictures, so perhaps he will.

**FILM FUN** is in receipt of the following letter: "Dear Sir or Madam—Ever since, once upon a time, you published a snapshot of my Chinese cook, Jim, he confiscates as personal property every copy of your magazine that comes to my home. He's a good cook, but a rascal when it comes to entertaining pictures. He believes they are all published for his personal amusement. For all of the above reasons, I respectfully ask that you send your magazine to me, in exchange for the inclosed check, care of the American Film studio at Santa Barbara. With the best of good wishes for the continued success of your interesting publication, I remain, sincerely, William F. Russell."

L. E. P., Louisville, Ky.—Thank you for your interest in **FILM FUN** and for the suggestions. "The Land of Promise" is Billie Burke's third picture for Paramount, "Mysterious Miss Terry" being the first, and "Arms and the Girl" the second. The picture Jane and Katherine Lee are now making for Fox had not yet been named up to the time of going to press. Their last pic-

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Dr. Ferdinand King, a New York physician and Medical Author, says: "There can be no strong iron men without iron."

Pallor means

anaemia.

Anaemia means

iron deficiency.

The skin of anaemic men and women is pale. The flesh flabby. The muscles lack tone, the brain fags and the memory fails and they often become weak, nervous, irritable, despondent and melancholy. When the iron goes from the blood of women, the roses go from their cheeks. In the most common foods of America, the starches, sugars, table syrups, candies, polished rice, white bread, soda crackers, biscuits, macaroni, spaghetti, tapioca, sago, farina, degerminated cornmeal, no longer is iron to be found. Refining processes have removed the iron of Mother Earth from these impoverished foods, and silly methods of home cookery, by throwing down the waste-pipe the water in which our vegetables are cooked are responsible for another grave loss.

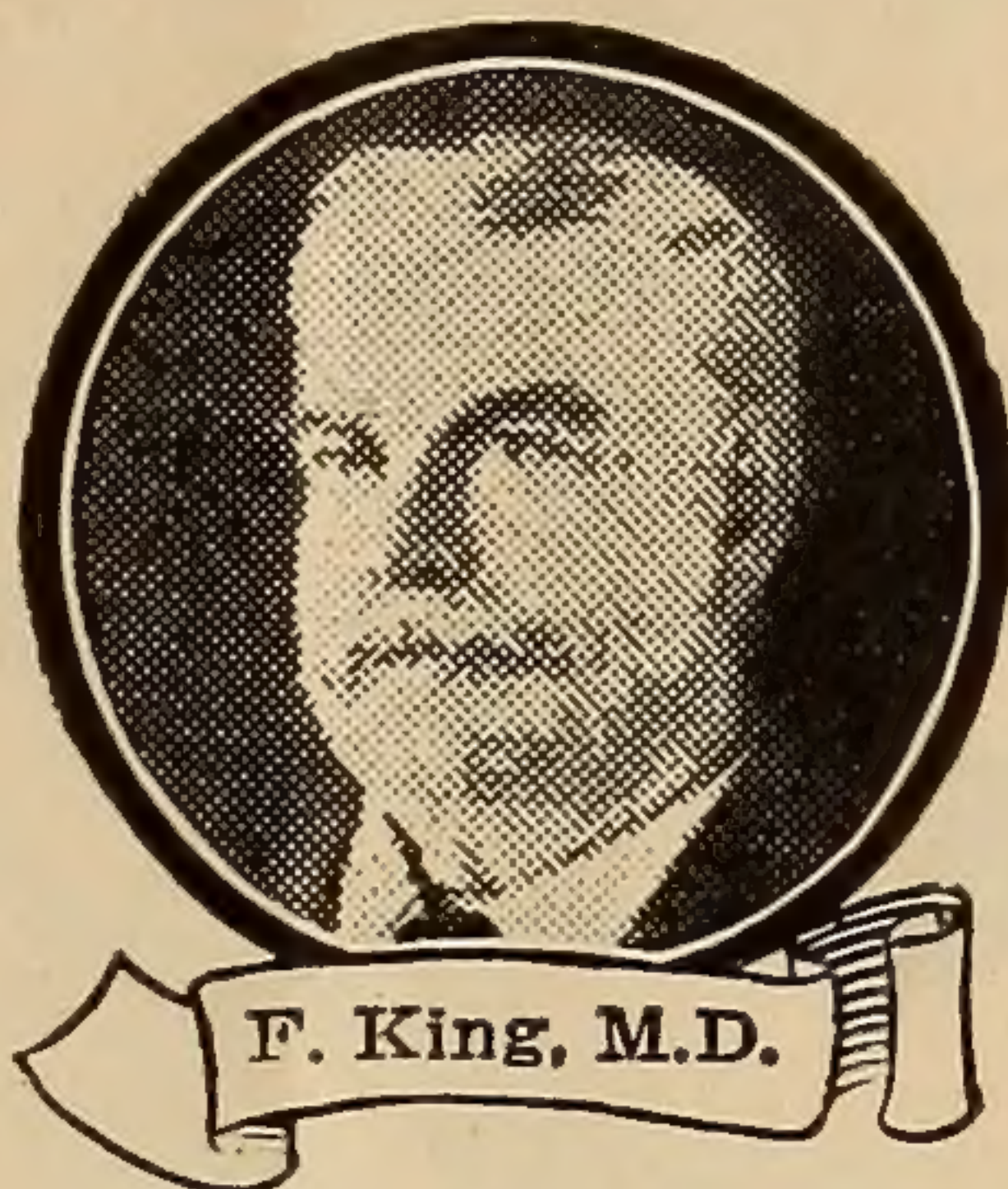
Therefore, if you wish to get the most strength

out of what you

eat, you must supply the iron deficiency in your food by using some form of organic iron, just as you would use salt when your food has not enough salt.

Dr. E. Sauer, a Boston Physician who has studied both in this country and in great European Medical Institutions says: "As I have said a hundred times over, organic iron is the greatest of all strength builders."

"If people would only take Nuxated Iron when they feel weak or run-down, instead of dosing themselves with habit-forming drugs, stimulants and alcoholic beverages I am convinced that in this way they could ward off disease, preventing it becoming organic in thousands of cases and thereby the lives of thousands might be saved who now die every year from pneumonia, grippe, kidney, liver, heart trouble and other dangerous mal-



F. King, M.D.



E. Sauer, M.D.

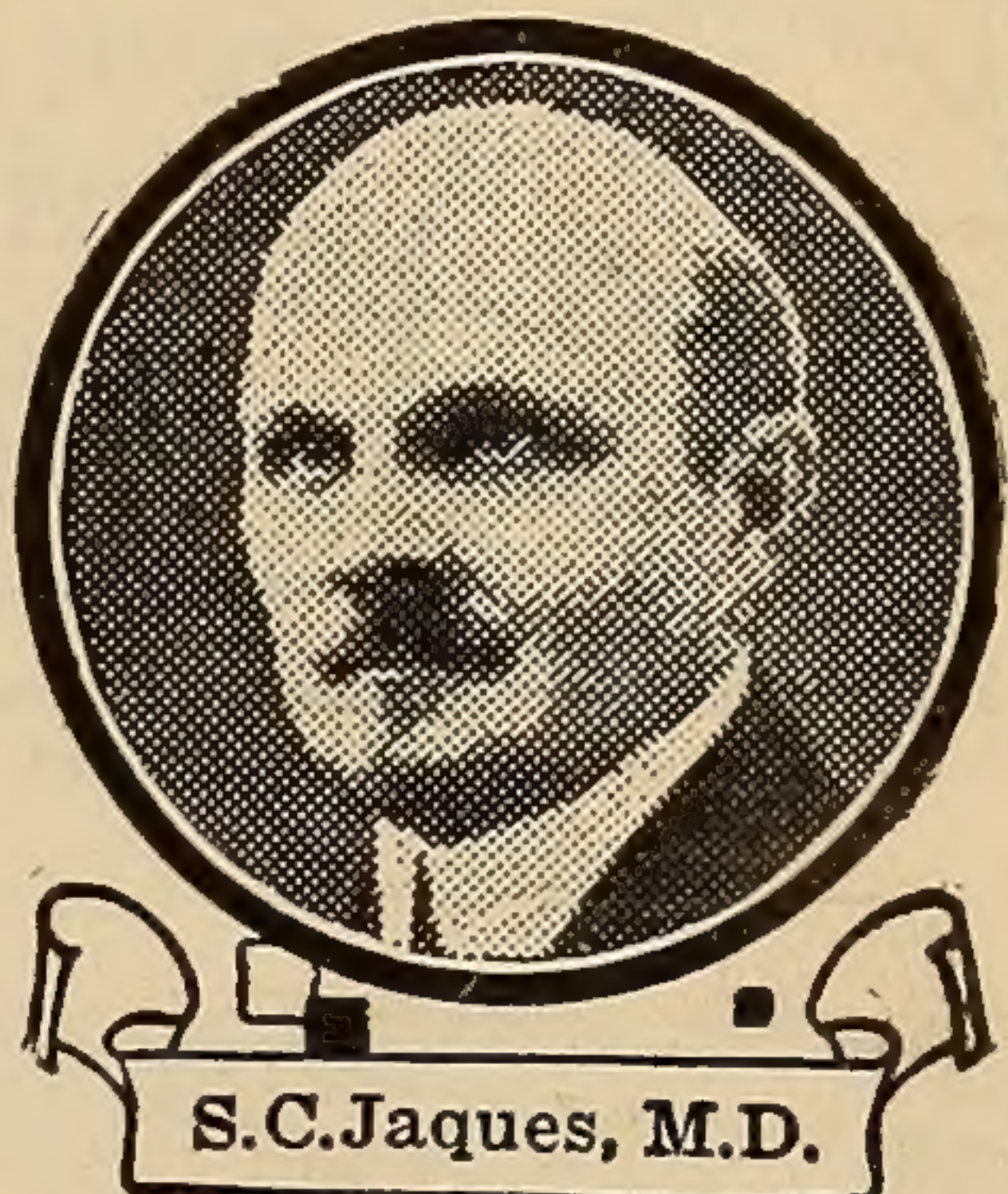
adies. The real and true cause which started their diseases was nothing more nor less than a weakened condition brought on by lack of iron in the blood."

Iron is absolutely necessary to enable your blood to change food into living tissue. Without it, no matter how much or what you eat, your food merely passes through you without doing you any good. You don't get the strength out of it, and as a consequence you become weak, pale and sickly-looking, just like a plant trying to grow in a soil deficient in iron.

If you are not strong or well you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of ordinary Nuxated Iron three times per day after meals for two weeks. Then test your strength again and see for yourself how much you have gained. I have seen dozens of nervous, run-down people who were ailing all the while double their strength and endurance and entirely rid themselves of all symptoms of dyspepsia, liver and other troubles in from ten to fourteen days' time, simply by taking iron in the proper form. And this, after they had in some cases been doctoring for months without obtaining any benefit. But don't take the old forms of reduced iron, iron acetate, or tincture of iron simply to save a few cents. The iron demanded by Mother Nature for the red coloring matter in the blood of her children is, alas! not that kind of iron. You must take iron in a form that can be easily absorbed and assimilated to do you any good, otherwise it may prove worse than useless. Many an athlete and prize-fighter has won the day simply because he knew the secret of great strength and endurance and filled his blood with iron before he went into the affray; while many another has gone down in inglorious defeat simply for the lack of iron."

Dr. Schuyler C. Jaques, Visiting Surgeon, St. Elizabeth's Hospital, New York City, said: "I have never before given out any medical information or advice for publication, as I ordinarily do not believe in it. But in case of Nuxated Iron I feel I would be remiss in my duty not to mention it. I have taken it myself and given it to my patients with most surprising and satisfactory results. And those who wish quickly to increase their strength, power and endurance will find it a most remarkable and wonderfully effective remedy."

NOTE—Nuxated Iron, which is prescribed and recommended above by physicians in such a great variety of cases, is not a patent medicine nor secret remedy, but one which is well known to druggists and whose iron constituents are widely prescribed by eminent physicians everywhere. Unlike the older inorganic iron products, it is easily assimilated, does not injure the teeth, make them black, nor upset the stomach; on the contrary, it is a most potent remedy, in nearly all forms of indigestion, as well as for nervous, run-down conditions. The Manufacturers have such great confidence in Nuxated Iron that they offer to forfeit \$100.00 to any charitable institution if they cannot take any man or woman under 60 who lacks iron and increase their strength 100 per cent. or over in four weeks' time, provided they have no serious organic trouble. They also offer to refund your money if it does not at least double your strength and endurance in ten days' time. It is dispensed by all good druggists.



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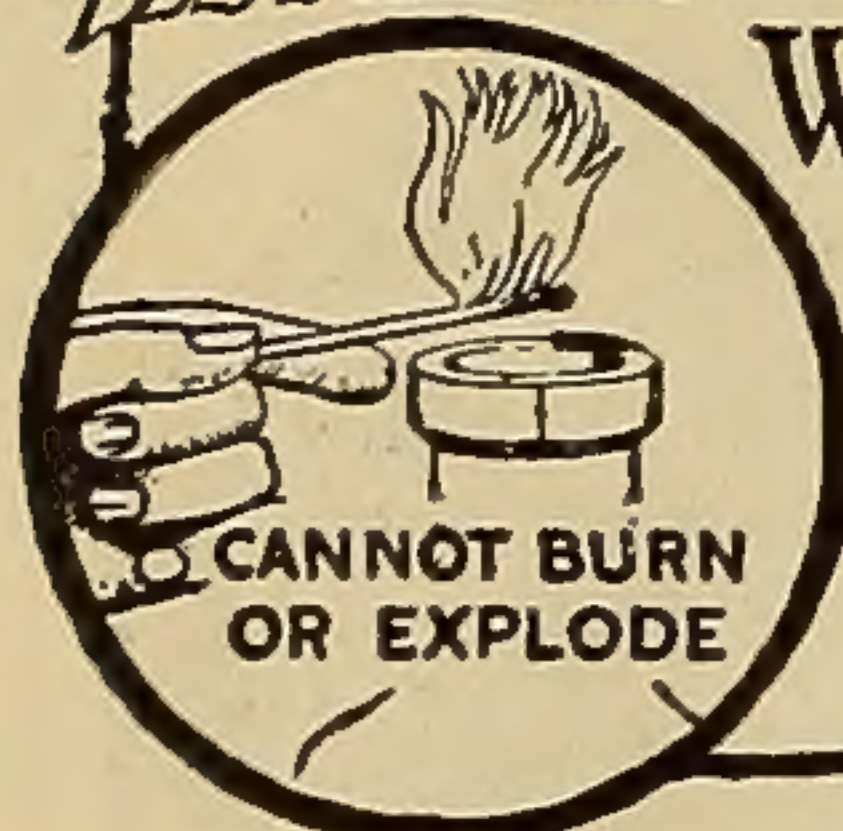
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ture was "Two Little Imps." FILM FUN is placed on the news-stands the first of each month, except when the first falls on a Sunday or a Monday, in which case it is put on the stands the Saturday preceding. "Rebecca of Sunnybrook Farm" was released September 3d. We do not know about Franklyn Farnum being of French parentage. Mr. Farnum himself, we believe, was born in Maine.

M. B., Baltimore, Md.—Pearl White is with the Pathe Exchange, 25 West Forty-fifth Street, New York. She has been working in the serial, "The Fatal Ring." William S. Hart is now making pictures for Artcraft, under the direction of Thomas H. Ince. You can address him at the "William S. Hart Studio," Hollywood, Cal. Mr. Hart's latest release up to the time of going to press was "The Narrow Trail."

J. S. D., Trenton, Tex.—Sorry we have no records on Margaret Gibson's newest pictures. We do not know of any serials in which Kathlyn Williams appeared except "The Adventures of Kathlyn." She was with the Selig Company for some time and appeared in some of their big productions, including "The Spoilers" and "The Ne'er-Do-Well." Since her connection with the Morosco and Lasky Paramount Companies, she has not appeared in any serials. Ruth Roland is with the Balboa Producing Company, located at Long Beach, Cal. In the next Lois Weber picture, she is not in the cast, although, according to the Universal Film Manufacturing Company, there may be a production in the future which will include her in the cast. Clara Kimball Young is at the head of her own producing company, the Clara Kimball Young Company, with offices in Aeolian Hall, New York City. She has been using the old Thanhouser studios in New Rochelle for the filming of her pictures.

## Film Fun

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Sis Hopkins' Own Book Combined.

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# THE HUN AT PLAY



THE Boches were bored. To be shut up for three months in a deserted chateau in the heart of Normandy was no small hardship for five Prussian officers accustomed to the gayeties of Berlin. To be sure, during their enforced stay, they had found entertainment in acts of vandalism, after the manner of their kind. Mutilated family portraits, priceless Flemish tapestries cut to ribbons, fine old mirrors cracked by pistol bullets, and the hacked and broken furniture that littered the spacious apartments of the chateau, all bore eloquent testimony to the favorite pastime of the Hun. But even this sport for the moment had palled. Outside the rain descended in torrents. As the brandy and liqueur passed from hand to hand, suddenly the Captain has an inspiration. A soldier is despatched to a nearby city. In the evening he returns with five handsome girls. How the table is laid and the fun grows fast and furious as the champagne flows; how in an access of alcoholic patriotism toasts are proposed by the chivalrous Prussians reflecting on the bravery of the men and the virtue of the women of France; what happens to the Baron at the hands of one of the girls—a patriot even if a *fille de joie*—is told as only Maupassant could tell it in the story *Mademoiselle Fifi* found in this superb *Verdun Edition* of

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